

# An Analysis of the Selection and Distribution of Knowledge in Massachusetts Music Teacher Preparation Programs: the Song Remains the Same

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# BOSTON COLLEGE

Lynch School of Education

Department of  
Teacher Education, Special Education, Curriculum and Instruction

Curriculum and Instruction Program

## AN ANALYSIS OF THE SELECTION AND DISTRIBUTION OF KNOWLEDGE IN MASSACHUSETTS MUSIC TEACHER PREPARATION PROGRAMS: THE SONG REMAINS THE SAME

Dissertation  
by

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of the requirements for the degree of  
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**AN ANALYSIS OF THE SELECTION AND DISTRIBUTION OF KNOWLEDGE  
IN MASSACHUSETTS MUSIC TEACHER PREPARATION PROGRAMS: THE  
SONG REMAINS THE SAME**

*Dissertation by Matthew Borek*

*Dr. Andrew Hargreaves – Dissertation Director*

**Abstract**

Music teachers occupy a conflicted and contested position in secondary schools, and music teacher preparation programs have been given the task of preparing students to enter this challenging environment. This qualitative dissertation study examined the explicit, implicit, and null curricula of music teacher preparation programs in Massachusetts, the processes involved in determining those curricula and the consequences of selecting certain music education content over others. Degree requirements and course descriptions were analyzed across all undergraduate music teacher preparation programs. In addition, a survey was administered to music and education faculty from all music teacher preparation programs in Massachusetts, and members of five institutions participated in interviews.

The explicit curriculum generally emphasized the knowledge and skills of the performance of Western art music, as well as the isolation of music content knowledge from pedagogical knowledge. The implicit messages delivered were that advanced musical study was intended for the few, and that popular music, world music, and other genres that deviated from the western art music tradition (i.e. – the null curriculum) were

of less value. Using Bernstein's and Young's theories from the sociology of knowledge and Goodson's theory of the status and evolution of school subjects as the theoretical framework, the position of music education was explained as a conflicted and contested content area that demonstrated traits of high- and low-status subjects.

Music education's geographic isolation from general education faculty was magnified by the conflicting views that music educators held when compared with their music performance counterparts. The knowledge boundaries of music content had been defended for centuries, and music education's attempt to redefine what counts as valid music and music education knowledge was met with resistance from those who benefited from the familiarity offered by the conservatory-style model of postsecondary musical study. One outlier was identified, a program whose performance emphasis was not based on western art music. Tradition and reform proved to be challenging dual goals for music educators.

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## **Chapter One – Statement of the Problem**

### **Introduction**

Music teachers occupy a conflicted and contested position in many secondary schools. They tend to work in geographic and professional isolation, yet performances represent a very public display of a music program's quality and music teachers are often informally judged through these public displays. Music teachers' status and significance in the overall school curriculum influences the availability of key resources, such as money and time, yet music teachers are often lacking an essential advocate, a department head, for these resources. School music programs - especially at the secondary level – vary considerably from one community to another, yet the music education field lobbied openly for its inclusion in having common standards when the American education policy environment moved in that direction. Music teacher education programs have been given the task of preparing students to enter this challenging and often contradictory environment.

The subject matter for music education is broad, including music history, composition, performance in small and large ensembles, 'appreciation' of classical, world and popular music, and connecting music to the arts and other subject areas. Music teacher preparation programs in Massachusetts must now certify teachers to teach music in all these areas and for grades K to 12<sup>1</sup>. Given the variety of music programs in schools, music teachers adopt one of a number of titles that reflect their role and identity, such as conductor, director, or specialist. These titles may carry vastly different pedagogical

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<sup>1</sup> Prior to 2005, licensure in music was divided into the PreK-8 and 5-12 grade ranges.

implications. For example, a conductor might believe that students are obligated to learn the core repertoire of Western art music, and that lessons must consist of minimal down-time and constant repetition so that students may develop the necessary performance skills. By contrast, a classroom music specialist may emphasize comparative musicology and making connections with the music of most interest to students.

Several questions regarding what is considered valid knowledge in school music programs emerge from these examples. Do music teachers share similar definitions of ‘success’ in the discipline? How do music teacher preparation programs cover, or select from, the breadth of music subject matter? What subject matter knowledge is required of music teachers, and within the field of music, which sub-categories of knowledge have greater or lesser status? The answers to these questions may vary considerably depending on factors such as local school context, the identity and biography of the music teacher, principals’ support for various kinds of school music, and the expectations of the larger school community in terms of what a school music program should include and emphasize. Although many dimensions of music education have been studied - for example, instructional behaviors (Sink, 2002; Blocher, Greenwood and Shellahamer, 1997); implementation of National Standards (Byo, 2000; Fonder and Eckrich, 1999); and music teacher identity formation (Roberts, 1990, 1993, 2004; Dolloff, 2007), to date there has been no thorough analysis of the processes involved in selecting and distributing essential knowledge in music teacher preparation programs.

The status and subject matter of music education - the numerous possibilities with which such status and subject matter may be defined and the inconsistency of these

determinations and definitions - are contextually variable and almost always contested in the secondary school curriculum, the identities of music teachers and the programs through which they are prepared. This has profound implications for the design of music teacher preparation programs, the knowledge that is emphasized and de-emphasized and the perceived status of music preparation programs among those working within and outside the field of music. This dissertation examines the curricula of music teacher preparation programs in Massachusetts, the processes involved in determining those curricula and the consequences of selecting certain music education content over others. The purpose of this chapter is to present the research questions to be answered through this study, to provide an autobiographical statement that will position the researcher in the work, to describe the conceptual framework and to analyze the background and modern context of music education and music teacher education in the United States. Together, these components will establish the research topic and provide adequate background so that the reader is introduced to the problem being analyzed and has a fundamental understanding of the key areas of contention in the field. Following the research questions and autobiographical statement is an overview of the history and modern context of American music education and arts education policy, and a discussion of how this context applies to the proposed study.

## **Research Questions**

The central research question for this study is: *What are the explicit, implicit, and null curricula for Massachusetts music teacher preparation programs, and what are the*

*explanations for and implications of these selections and distributions?* The main research question is supported by the following sub-questions:

- What knowledge, skills, and dispositions comprise the explicit music teacher education curriculum?
- What knowledge, skills, and dispositions comprise the implicit music teacher education curriculum?
- What knowledge, skills, and dispositions comprise the null (or omitted) music teacher education curriculum?
- How permeable or impermeable are the knowledge boundaries of the explicit, implicit, and null curricula?
- What are the responsibilities of faculty in schools of music and education regarding the preparation of prospective teachers?
- What conclusions can be drawn about the definitions and distributions of curricular knowledge in music teacher education programs?
- What contributions does this study of music teacher preparation programs make to general understandings of the determination and distribution of knowledge within the curriculum as a whole?

In Chapter Three, the evolution of the research questions will be explained further.

## **Autobiographical Statement**

The variations and vicissitudes of music teaching first became apparent to me in my own experience as a music teacher. Throughout my teaching experience, I found that the personal preferences of music teachers varied from district to district, and school to school, as much as across course offerings and objectives, if not more so. Music teachers, like musicians, are an eclectic group, with varied preferences and opinions regarding how and what should be taught. In this section, I position myself as researcher in the proposed study.

Qualitative research relies on the collection and analysis of textual data, which are filtered through the researcher's interpretive lens. Personal experiences, biases, and opinions influence the way data are treated and presented (Bogdan and Biklen, 1998). Rather than attempting to eliminate bias, my goal is, "to become more reflective and conscious of how who [I am] may shape and enrich what [I do]" (Bogdan and Biklen, 1998, p. 34). One way to address the orientation and biases I bring to my research is through the use of autobiography, included here as "an introduction to the world [I] want to study" (p. 136).

Initially, I entered the field of music education because of my aptitude for performance. I began learning the trumpet in 4<sup>th</sup> grade, then switched to the euphonium in 8<sup>th</sup> grade at the request of my junior high school band director. The switch was ultimately successful; I excelled on the new instrument and discovered that I was able to perform more challenging repertoire. I pursued a dual degree in performance and education for my undergraduate work, and despite learning that the performance options for my

particular instrument were limited, I decided to persist with the performance degree in an effort to enhance my musicality. It was my belief that becoming a more complete musician would make me a more effective teacher. My desire was to be a band ‘director’ (the title that my secondary school music teachers had assumed) and to pass my passion for music on to my students.

Like most music majors, I practically lived in the School of Music. With the passage of time I grew frustrated with my peers; discussing only performance became routine, and I felt like my interests were broader than those of the other members of the school. Whereas others in the School of Music tended to take electives that were closely related to the arts, I would search for courses in philosophy or sociology. Even in discussions about music itself, I began to realize that my interests were outside the norm. I recall the first day of Sight-singing I – my first class as a freshman music major – when the professor had asked the class to complete an index card indicating our interests. One question asked us to note our ‘favorite recording’. Next, we ‘introduced ourselves’ to the class by reading the answers we had provided. I listened with increasing panic as the other students noted recordings only from the genre of classical music – like Bach’s *Brandenburg Concertos* or Stravinsky’s *Firebird Suite*. Then, already feeling out of place, I gave my answer: *Led Zeppelin II*. Immediately I tried to justify my answer, feeling that, although my choice came from the genre of classic rock, it still had merits and was worthy of consideration. But from the looks I garnered from my professor and fellow students I immediately knew I had strayed from the range of ‘acceptable’ answers. If the School of Music consisted of outsiders (as Roberts, 1995, has argued), then I would

not find safety in the shared identity of these outsiders. I was an outsider amongst outsiders.

Towards the end of my undergraduate work, I could not shake a fear that if I were to become a high school music teacher, I would ‘burn out’ and become an ineffective teacher. My passion for performance, which had drawn me into the field of music education, began to wane the more I lived in the world of a professional musician, and I worried that over time I would simply begin to ‘go through the motions’ as a band director.

I felt effective as a teacher: I could structure my lessons so that there was little down-time (one of the reinforced lessons from my program); I understood music theory and could analyze a musical score; I had developed an ear that was attuned to identifying errors in performance; and I could make the connections between music history and performance. My student teaching experiences had been overwhelmingly positive. Still, despite what I would consider to be successes during my pre-practicum and practicum, I had a difficult time imagining myself being fulfilled as ‘only’ a band director; this role simply did not feel like it would be enough for me.

During my senior year, I completed coursework addressing the social contexts of education and school reform and these areas of study re-ignited my passions. Instead of my interests being *in* music education, however, I now believed they centered *on* music education; the significant shift being that I began to view my preparation not as a single teacher but rather as one component of a larger system. Whereas I began my preparation program seeking to become the best music teacher, I now had started to question how my

role as music teacher would fit into the overall school curriculum. I continued my graduate education with a Masters degree in educational research, measurement, and evaluation. In my mind, I had moved from one extreme to the other - while my undergraduate course work focused almost exclusively on music, my graduate work (consisting of research methods and statistics) contained no music whatsoever. The pursuit of my Ph.D. seemed a logical choice at the time: a way to marry my interests in music education and school reform. Gradually, I applied the theories learned in Curriculum and Instruction to the field of music education; for example, in *Curriculum Theory* I compared how a social meliorist – as opposed to a humanist - approach to teaching music performance problematized the emphasis of Western art music in school band programs.

My first teaching assignment was in an affluent community that was trying to rebuild its music program after severe cuts in the 1990s had all but eliminated the department. My assigned mentor was the only other music teacher at the high school - the choir teacher. Working in my office, I was puzzled as I listened to his rehearsals, struck by the amount of rote teaching and call-and-answer that dominated his class sessions, but as a new teacher it was not my place to question the methods of a veteran colleague. At report card time, I watched with amazement as he went through his class rosters and rapidly assigned grades for his students, generally ranging from 85 to 100, and based on his personal opinion (at that moment) of ‘how hard the students tried’ in class; submitting grades often took him under thirty minutes for well over 100 students. Administrators and parents considered him to be a successful and effective teacher; his concerts were well-



attended, enrollments in his classes showed a steady increase, and he was highly committed to the school's yearly musical production. He was an enormously talented musician, cared for his students, and showed tremendous passion for his subject matter. Yet I felt our core teaching philosophies were very different.

My teaching responsibilities included instrumental music, but I was also given the task of developing non-performing options for high school students. These included beginning and advanced guitar and piano classes, and I suggested adding two more classes, each a semester long, of music appreciation and music theory. Also, for the first year of my contract, I traveled to the middle school every day to teach a section of 5<sup>th</sup> grade general music. The 5<sup>th</sup> grade class was a late addition to my teaching load. As I signed my contract, it was mentioned to me almost as an after-thought.

I was very nervous about the 5<sup>th</sup> grade class. I had only taken one course on general music methods<sup>2</sup>, and none of my student teaching experiences had included a general music class. The summer before I began teaching, I contacted the middle school music teacher - a man who had the almost super-heroic task of teaching all performance ensembles, as well as General Music for grades 6 to 8 - and asked for the curriculum used by the previous teacher. Confused by my request for curriculum guidelines, he simply stated, "You know you can do whatever you want, right?" Not wanting to be unprepared, I continued to ask for any materials that had been used in the past. I also asked if there was anything he would like included, as a way to connect what students learned in 5<sup>th</sup>

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<sup>2</sup> In that general music methods class I had once told the professor, "If I was ever offered a job that included this type of class, I don't think I would accept it." This was not meant to sound arrogant, but it was my belief that I was not 'that type' of music teacher.

grade to what he would teach them in 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> grades. He explained to me that general music was for the students who did not perform, so he tried to ‘keep it light’. He was proud of the curriculum for the 8<sup>th</sup> grade class, which was a year-long focus on the music of the Beatles, but in terms of connecting from one year to the next, he preferred that I not duplicate his Beatles materials – “It’s more of a treat for them in 8<sup>th</sup> grade,” he explained.

The summer passed, and on the first day of school I drove to the middle school. The music teacher looked rather proud as he handed me an envelope and wished me luck. My first thought was that it seemed very thin for a full year’s worth of materials. Inside, I found a half-sheet of vocabulary words and homework assignments 3, 4, and 7. It was at this point (well, to be precise, it was the moment after I threw the packet in the garbage) that I realized that the district had no curricular plan or model for music, which seemed unusual because one of my interview questions had specifically asked about my familiarity with the National Standards. The district’s focus was on performance classes, and the curriculum for non-performance options was a scattering of electives, with no attention to scope or sequence.

On that same first day of school, I met with the high school music appreciation class. We reviewed the course objectives and I described how we would move through the material over the course of the semester. The focus of the class was to be Western art (classical) music, and I tried to stress to the students that any preconceptions they had about the genre would likely change over the course of the year, encouraging them to “keep an open mind”. Once we had covered the syllabus in its entirety, I spoke

informally with my students about their musical preferences. They were naturally curious about mine as well, and I told them that I did listen to classical music, but I also listened to classic rock, jazz, and almost anything else, depending on the situation. During this discussion I commented, “It would be nice in the future if the school could offer a class on the history of rock,” to which one of my students - who had worn a constant scowl throughout the class period, looking very much like she had signed up for the wrong class - said sharply, “Why don’t we do that in here?” I could not find a reason why a music appreciation class should *not* include such works, so I took that thought home over the weekend and re-designed the course curriculum to proceed from classical music through jazz to classic rock, using common themes to connect the various genres and time periods. It was a new way for me to view my subject matter and was different from the manner in which I had learned music theory and appreciation in my undergraduate coursework.

In subsequent years, the course evolved. In the first year, I focused on making connections across musical genres, and in later years I also attempted to make connections to history, philosophy, technology, and the other arts. Enrollment in the class doubled in the second year it was offered, and students who had never set foot in the music wing were signing up for my classes. What had begun as a class built around developing ‘taste’ turned into one designed to make connections between different genres of music and to understand how music influenced, and was influenced by, areas of knowledge that students encountered in other school subjects.

In my three years teaching at that school, I was observed by the principal, who was very supportive of the department - meaning that he gave the music department equity with other departments in terms of funding and scheduling (often this was done quietly, as the other music teacher and I were told that the other departments need not know we were viewed on equal grounds). In the post-observation conferences, the principal indicated that although he did not understand the material I taught, “Students seemed to be learning.” Despite being a novice third-year teacher, I could not resist asking, “How can you tell?” Often, classroom management was the prime indicator of success in his eyes, as was student involvement. Since my classes were electives, and I was a young teacher, the principal’s main concern appeared to be that students were behaving.

Transitioning from one class to the next was often a challenge; the pedagogical methods that were successful in first period when I taught concert band proved to be fruitless in general music settings where student discussion was encouraged. Next, I taught the 5<sup>th</sup> grade class, which was located in a large classroom where the students sat around one large table. I had to alter my instructional style and even how I spoke; for example, minimizing the sarcasm that I used with the high school students and using vocabulary that was accessible to middle school students. Third period I taught beginning piano to a high school class of six students, alternating between large group instruction at the beginning of the period and independent practice time when I would work with students individually. I had to shift from teaching one kind of music to another; I had to become a different teacher.

As a young teacher, I often felt that I could be more successful in making these transitions between classes. My mentor in the high school taught only performance classes, so I asked the middle school teacher if I could observe one section of his general music class. I was curious to ‘pick up some tips’ about classroom management and engagement with middle school students. One day, I sat in on his 8<sup>th</sup> grade general music class. He showed a portion of a Beatles movie for the first part of class (during which he studied a band score for the next period), then ran a discussion for the rest of the class that was mostly lecture format. I tried to notice what the students were doing throughout the class, and I saw many heads on desks, very little eye contact, and little enthusiasm. At the conclusion of the class, I asked two questions: “How do you think it went?” and “Was this a typical class?” He said the class was typical, and thought it was fine: “The topic is interesting. It almost teaches itself.” Being a novice, I did not question this any further.

A number of experiences from my first teaching assignment have influenced my interest in, and the development of, this proposal. The subject matter that was emphasized in my preparation program did not extend to the realities of public school teaching, especially when it extended beyond ensemble performance. In addition, my pedagogical preparation emphasized conducting skills, which did not translate to general music classroom settings. I was given the responsibility of selecting the subject matter knowledge to emphasize in my classes (and those selections lent themselves to particular pedagogical methods), and my selections rarely aligned with the selections made by other music teachers in the district. When I discussed official (national and Massachusetts) curriculum frameworks with peers and administrators, the conversation rarely extended

beyond the macro level; music teachers tended to select those standards that reinforced their existing practices, while administrators were pleased to know I was aware of the standards. My interactions with other teachers and the administration suggested that music was a low-status yet highly-visible subject.

My second teaching assignment was overseas, at an American school in Morocco. Again, I was hired to “build the program”. For the administration and parents, this meant improving the level of performance, but I internalized the challenge to entail reaching the greatest number of students. The equipment and facilities were very basic. My classroom was in the basement, located beneath the kindergarten classrooms - a space with low ceilings clearly not designed with the acoustic necessities of a performance setting in mind – and this geographic isolation mirrored my professional isolation. In this taxing setting, I learned that my closest colleague was not, in fact, the other music teacher; the strategy I used for developing and implementing a curriculum that was relevant and challenging for my students was to associate with teachers in other low-status domains, such as technology or drama.

The culture of teaching at the school was highly charged politically. Teachers from different departments constantly competed for preference in terms of funding and scheduling. As the newcomer to the school, I was told informally by the administration and other department heads that I had not ‘earned the right’ to make excessive demands. I was hired to build a program, yet it slowly became apparent that I was expected to do so with little to no support. My teaching load included high school band, high school choir, middle school choir, 6<sup>th</sup> grade general music, and free periods in which I offered private

music lessons. When I inquired about the curriculum for the 6<sup>th</sup> grade general music class I was told that although, in the past, it had been an opportunity to introduce students to instruments, I was free ‘to do whatever I wanted’. I had an unmistakable case of déjà vu, as I recalled my experience in preparing for the 5<sup>th</sup> grade class in my previous district.

Initially, I followed the curriculum the previous teacher had used, which included introducing students to instruments so that they could produce a sound and play basic songs, then move on to the next instrument. After a couple of weeks following the same routine, I felt unfulfilled and it did not feel like my students were achieving my objective of becoming lifelong learners of music who were excited about the subject; it felt as though I was training my students, not teaching them. After extended conversations with the technology teacher – we spent hours discussing my goals for my students and what my ideal curriculum would include - I reserved the computer lab and took my students there one class period. In hindsight, that was the first time I had ever engaged in professional conversations about the curriculum of my classes.

From that point on, my 6<sup>th</sup> grade students did not learn how to play particular instruments (I offered lessons in my free time to those students who were interested). Instead, they created their own musical works using a sampling-software program called Garageband. I developed a curriculum for the class, and my students learned musical concepts such as the form of musical works while creating their own songs. We discussed non-performing options in music, analyzed movie scores and created soundtracks for short animated films. I soon found that I was teaching 6<sup>th</sup> graders concepts that I had not learned until college.

The students were excited to come to class and the technology teachers often observed my lessons out of curiosity. Then, halfway through the school year, the elementary music teacher stormed into my office and, in graphic language, demanded to know what in the world I was doing with the 6<sup>th</sup> graders. She said students should not be ‘playing’ in music class. They should be singing! She had been classically-trained, was a very gifted singer, and her son was a professional singer. Anything that deviated from the performance of Western art music was deemed a betrayal of her values. In her view, I was wasting time with my students, and despite my attempts to describe the linkage of the class’s work to curriculum standards, to demonstrate the successes of the class or to discuss the advanced musical concepts that my 6<sup>th</sup> graders had mastered, she could not be convinced that my class represented anything more than a devastating blow to the hard work she had done with those students in elementary school. She explained that her job was to introduce students to musical concepts, and mine – at the middle school level – was to help them become performers. The only agreement we came to was that we disagreed, fundamentally and philosophically. It had become apparent that we held different opinions regarding the goals of music education, the knowledge of most worth within the field of music and the role of music education in the overall school curriculum. Although our preparation was similar in content and structure, as music teachers we were different altogether.

As I developed a new curriculum for my 6<sup>th</sup> graders, I also advocated for the inclusion of a music appreciation / music theory class, to be offered as a high school music elective. I was granted permission to proceed because I had assured the principal



that such a class could eventually develop into ‘IB Music,’ thus classifying the school as a ‘Full IB’ school according to guidelines issued by the International Baccalaureate Organization, an important high-status classification for international schools. Until that point, the high school had offered IB courses in all other departments except for the arts. Again, using the model I had developed in my first school, I taught music appreciation by crossing genres and having students seek common threads in the music to which we listened. The other high school arts teachers were supportive and often came into the class to observe what the students were doing and, on occasion, to team-teach a particular class. Exemplifying once more how the value and purpose of music teaching can vary between two teachers with similar training, the elementary music teacher was baffled why I was ‘wasting my time and my students’ time’ on listening and composing.

During my time teaching overseas, I was selected to participate in a project devoted to the development of standards and benchmarks in music education. The project, dubbed AERO+<sup>3</sup> and sponsored by the U.S. Department of State, represented an extension of the Standards movement in the United States to American schools overseas. The goal was to establish a vision of what students should be expected to know and do in music. The chair of our committee had assisted in the development of the American National Standards in music. In between two working sessions, we were given the task of discussing our preliminary model of the standards with others in our school to solicit input. When the elementary music teacher learned of the project, she was highly skeptical that any model we developed would ever be implemented and insisted it would not

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<sup>3</sup> AERO = American Education Reaches Out

influence how she taught. The administration was very pleased that I was participating on the committee as it brought recognition to the school. When I had discussed our progress, though, each member of the administration cited their unfamiliarity with music subject matter and quickly moved to another subject. The administration was not concerned with implementation of the standards; they were satisfied that the work would simply be completed. At the time, I believed the project had tremendous potential; in my most idealistic moments I imagined that the AERO+ project would provide music teachers with a justification for expanding their programs to include non-performing options. From the brief feedback I received from the administration and the other music teacher, however, it became apparent that the project was an end unto itself and would not be powerful enough to instigate curricular change in school music programs.

My second teaching assignment confirmed and built on some of the beliefs I had carried from my first setting, namely: the role of music education relative to other subjects in the school curriculum was representative of a low-status subject; the process of selecting the knowledge to be included in the music curriculum was highly personal and often misunderstood by others; and my preparation as a music teacher was appropriate for a performance-oriented curriculum that did not reach a large number of students. In addition, I learned the unexpected lesson that I did not consider most music teachers my “peers”, due to my emphasis on knowledge and skills that deviated from the traditional music curriculum. The colleagues I was able to find, rather, taught within other low-status subject areas. I never doubted the passion of the music teachers with whom I taught. Their level of talent always impressed me and their dedication to their

students was evident. However, eventually I began to see that music as a school subject lent itself to a professional isolation that music teachers not only grew accustomed to, but also eventually accepted and relied upon. In hindsight, my training within the School of Music had nurtured this sense of remoteness: hours spent in practice rooms alone mastering core repertoire; limited amounts of coursework outside the school of music that felt disconnected from music coursework; and a level of specialization that inhibited connections to other areas of human knowledge. I now realize that my experience as a music major, that of being an ‘outsider of outsiders’, was what led me to seek professional relationships with non-music teachers.

These personal experiences of being prepared and working as a secondary music teacher, suggest a number of biases and orientations in this research project that should be highlighted. Throughout my career as a music teacher, I developed curricula that departed from traditional performance-based music curricula. I also sought peers with whom I could discuss pedagogy, rather than content. My personal experiences as a music are relevant for this study because I am proposing to explore how the leaders of teacher preparation programs define success, how (or if) teachers are prepared to teach in different instructional settings, and what subject matter is implicitly and explicitly emphasized and de-emphasized. My beliefs regarding the importance of a broader range of musical content knowledge beyond performance affected the development of research questions and the assumption that the traditional performance model is problematic. Although I am positioning music education as a unique field, I believe there are lessons to be learned that may apply to the preparation of teachers in general and the processes

that programs undertake in determining the curriculum used to groom the next generation of American teachers.

### **Conceptual Framework**

This proposal addresses the processes of selecting and distributing the content of curricula in Massachusetts music teacher education programs and the consequences of those determinations. One of the primary emphases of curriculum theory has been to describe different traditions in curriculum that have been influenced by larger social and historical changes outside of education (Kliebard, 1995). In addition, curriculum theorists have attempted to explain the interplay of overt and covert curricular messages and organizations by analyzing fields such as science education (Cuban, 1995). Such explanations have also been applied to the arts, notably in the work of Elliott Eisner.

Eisner (2002) argued that curriculum was “not only a division of labor but also a political separation based on perceived areas of competence” (p. 29). Curricula are not fixed entities, he argued, but are socially constructed and contested. We may understand curricula at a particular moment in time, but they are constantly evolving so our understanding of curricula must also shift. Even ‘official’ curriculum frameworks published by the state may assume new meaning as times change.

Eisner described ‘three curricula that all schools teach’: *explicit*, *implicit*, and *null*. He argued that all curricula may be understood based on their content and the method(s) of instruction that are emphasized within them. The explicit curriculum, according to Eisner, is the most common understanding of what is meant by curriculum and is

generally reflected in official texts and frameworks. It contains the intended content of instruction. Typically, the explicit curriculum is described in terms of subject matter, and that which is included (and excluded) in the explicit curriculum influences the preferred methods of instruction.

The implicit curriculum - also known as the *hidden* curriculum (Jackson, 1968; Snyder, 1970) - is more complex and difficult to define. Eisner argued: “The implicit curriculum of the school is what it teaches because of the kind of place it is” (p. 91). The organizational structures, reward systems, physical layout, rules, and norms of schools are some of the components of the implicit curriculum. Parents and students recognize the “lessons” of the implicit curriculum due to their pervasiveness. Subject matter is not the direct emphasis of the implicit curriculum, but the decisions made relative to the distribution of subject matter have consequences that are included in the implicit curriculum. For example, the scheduling of classes in many schools delivers a message (perhaps implicit or unintended) of the relative status of various subjects. If art and music are scheduled in an elementary school after lunch or on Friday afternoons, one message being communicated is that these courses are an extension of play; not equal partners with the core subjects. As a result, the content of those classes may be perceived as having lower status when compared to other subjects with earlier placements and priorities in the school day. The implicit curriculum reflects the value judgments of the school and the system in which it is embedded, and the lessons ‘taught’ as a result of the implicit curriculum may be just as powerful, if not more so, as those of the explicit curriculum.

Eisner argued that the null curriculum, or that which is *not* taught in schools, is as influential as the explicit or implicit curriculum. The null curriculum may not be deliberately considered in curricular decisions; for example, there may not be discussions of whether “Eighth graders should understand X, Y, and Z in math, and as a result, *not* have the opportunity to learn A, B, and C in music.” Conversely, some decisions influencing the null curriculum are indeed very explicit – for instance eliminating recess and narrowing the curriculum in order to accommodate more test preparation in literacy. In either event, the impact of the null curriculum is far-reaching. Eisner argued:

[W]hat schools do not teach may be as important as what they do teach. I argue this position because ignorance is not simply a neutral void; it has important effects on the kinds of options one is able to consider, the alternatives that one can examine, and the perspectives from which one can view a situation or problems (p. 97).

According to Eisner, “certain subject matters have been traditionally taught in schools not because of a careful analysis of the range of other alternatives that could be offered but rather because they have traditionally been taught” (p. 103). The subject matter emphasized in explicit, and the resulting null curriculum comprised of that which has been de-emphasized, also influences the dominant methods of instruction and the domains of knowledge that are valued. For example, Eisner argued that of the ‘domains’ of thinking - cognitive, affective and psychomotor – cognitive is typically afforded the highest status<sup>4</sup> due to the selections of the explicit curriculum. Eisner claimed schools

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<sup>4</sup> These concepts will be explored through an analysis of Goodson’s work in Chapter 2.

have “consequences not only by virtue of what they do teach, but also by virtue of what they neglect to teach” (p. 103). An emphasis on the cognitive domain to the neglect of affective or psychomotor skills not only results in higher status for those subjects emphasizing ‘academic’ skills but also devalues subject matter that is not assigned the ‘cognitive’ label.

Eisner’s analysis of the differences, inclusions and exclusions between subjects can be applied equally well to the distribution and hierarchical ordering of content within all subjects. By analyzing the processes and consequences of determining the explicit curriculum of music teacher preparation programs – and by extension, the implicit and null curricula – this study sought to understand how the ‘traditional’ (performance-based) music curriculum has endured, what the lessons are that the traditional curriculum has implicitly passed along to prospective music teachers and why alternatives to the traditional curriculum have been de-emphasized or dismissed.

Any analysis of the selection of knowledge for inclusion in the explicit curriculum necessitates addressing the central question of: Who makes those determinations? Two schools of thought have emerged in curriculum studies in relation to this question: the first adhering to essentialist, philosophical and normative principles about knowledge; and the second preferring relativist, sociological, and critical explanations. In Chapter Two, the theoretical framework for this study will be described in greater detail. Below is a brief outline of the core arguments of these competing visions of the selection and distribution of knowledge in the school curriculum.

Basil Bernstein (1975) argued that the formalization of the explicit curriculum (as well as the resulting implicit and null curricula) is a social process and reflects the priorities of a society and those who exercise the greatest power within it:

How a society selects, classifies, distributes, transmits and evaluates the educational knowledge it considers to be public, reflects both the distribution of power and the principles of social control (p. 158).

Bernstein's (1990, 1996) theory of the sociology of knowledge explained how categories of knowledge are determined by those seeking to maintain power. Bernstein claimed that class relations were the result of the inequitable distribution of power and control, specifically the creation, distribution, reproduction and legitimization of knowledge, as represented in the social division of labor (1990, p. 13).

Bernstein's work addressed the general differentiation and distribution of knowledge in curricula and society. Other sociologists of curriculum built upon his theory and explained the nuances of the processes of selection and distribution within and across school subjects. For example, Goodson (1984) analyzed how the evolution of school subjects was influenced by school politics, and resulted in the inclusion of certain content that was more deemed to have higher status over other content that was considered lower status, as subjects fought for vital resources. Siskin (1991, 1995) and Ball and Lacey (1984) analyzed the cultures of academic departments and sub-cultures that formed within departments, respectively, to determine the processes that sub-groups of teachers completed to select content and pedagogy based on competing subject matter paradigms.



Bernstein's theory of the sociology of knowledge and the work of other curricular theorists who explained the selection and distribution of subject matter and pedagogy within schools stands in stark contrast to a second "essentialist" view that knowledge is fixed and the content of schooling and school subjects can and should be determined by a central authority. A key contemporary advocate of this essentialist view is Lee Shulman (1986, 2002, 2005b). His theory of teacher knowledge described three distinct categories of content, general pedagogy, and pedagogical content knowledge. The third category referred to the knowledge and skills concerned with the transformation of content into teachable forms. Shulman argued that in order for education to reach the level of professionalization demonstrated by the medical or legal fields, core knowledge must be identified and codified. Pedagogical content knowledge, according to Shulman, represented the domain of knowledge that would raise education's status once it had been thoroughly articulated; pedagogical content knowledge would be the specialized area that would distinguish education from other professional fields. Shulman argued that pedagogical content knowledge differed from other knowledge sets not because of principles of power and control, but due to the inherent characteristics of pedagogical content knowledge that originated from each content area.

Music education and music teacher education provide a useful critical case study for testing and refining the work of Eisner, Shulman, Bernstein and Goodson because of their contested curricula and their conflicted identities. Music holds a unique position in schools as a vulnerable subject that has nonetheless maintained its traditional emphasis on performance over the centuries. The explicit curriculum of music education remains

vague and disputed because multiple possible interpretations exist regarding what are or should be the central tenets of ‘music’ as a discipline; because performance may emphasize various genres, because the outcomes of music education are numerous and undetermined, and because the preferred pedagogical methods of the field are at best merely implied and at worst undefined. The explicit, implicit, and null curricula of music education and music teacher education have not been analyzed and therefore the consequences of those determinations are unknown.

As subjects have positioned themselves for greater access to resources (Goodson, 1984), music educators have responded by defending their subject through contradictory arguments. First, music educators vary in terms of whether they justify the value of music education in its own terms, or in relation to other areas of learning. For instance, the National Association for Music Education (NAfME, previously known as Music Educators National Conference, or MENC), the central organization representing the interests of music teachers, has defended the subject matter of music on the grounds that it is essential to the human experience. Its inclusion in the school curriculum has been justified according to its timeless and indefinable qualities that are claimed to be unique to the discipline. By contrast, music education advocacy movements have characterized music as a powerful means for stimulating greater student achievement in other subject areas by linking participation in arts with increased student scores on standardized math assessments, for example. Second, music educators differ on the issue of which students should be offered education in music. While MENC played a central role in advocating for the inclusion of national standards in the arts for all students, in practice, school music

programs at the secondary level tend to be performance-based and are most accessible to students with a pre-disposition to performance.

The training and preparation of music teachers, often occurring in schools of music alongside other music majors, magnifies the contested content of music education knowledge and what may be considered ‘core’ musical knowledge. According to Shulman, music education should represent that area of music content knowledge that helps teachers to translate the essential knowledge of the discipline in a manner that is understandable to children. Taken from Bernstein’s perspective, music education is another socially-determined area of knowledge that exists in a hierarchy of other subjects. The variable definitions of what is considered legitimate music education knowledge and its relation to music content knowledge carry implications for the design and revision of the curricula of music teacher preparation programs. Who determines the degree to which the music teacher education curriculum may be revised, and who determines what knowledge may or may not be included? The answers to these questions are connected to issues of power, control and status.

In the remaining sections, an overview of the history and status of music education is presented, in order to situate the current study in the tradition of music education curricula. In addition, the role and evolution of arts education policy relative to general education policy will be summarized, so as to better understand the political and social factors that have influenced, and continue to influence, the evolution and persistence of music as a school subject. Together, this background should provide a

foundation upon which judgments will be made regarding the explicit, implicit and null curricula.

### **History of American Music Education and Arts Education Policy**

The history of music education is a story of the maintenance and defense of a traditional - indeed ancient - subject matter, of a constant desiring and striving for higher status and priority in the school curriculum, and of the development and use of multiple and contradictory strategies by a central authority to advance the interests of the field. Branscome (2005) traced the roots of music education in the United States to the colonial era, when preachers - upset with the quality of singing from their congregations - insisted that music be taught in schools. During these early days of music education, the explicit curriculum emphasized performance. It was in the Boston Public Schools that music first appeared as a formal subject in the mid-19<sup>th</sup> century, and the explicit music education curriculum expanded to include content beyond performance. As a result, music educators began to develop their own instructional materials and first began to conduct discussions about the scope and sequence of the explicit music curriculum.

Following its humble beginnings grounded in performance, music education evolved as a discipline in the Progressive Era as cross-disciplinary models were developed and used with increased frequency. During this time, the explicit curriculum expanded, and content such as comparative musicology, which had previously been a part of the null curriculum, began to appear in the explicit curriculum. Branscome analyzed the development of music textbooks and how advances in learning theory led to notions

of scope and sequence in the music curriculum. He noted a shift during the Progressive Era where the field perceived performance alone as inadequate. The explicit music education curriculum began to focus on the interests of students, and the teaching of performance was accompanied by kinesthetic movement. The purpose of music education during the Progressive Era was to instill a love of music in students, and to develop creativity and critical listening skills that students would continue to use throughout their lives.

As the influence of Progressive educators decreased in the 20<sup>th</sup> century, music educators retreated to an emphasis on performance and subject matter stressing the value of the Western canon of music - an approach best described as ‘music appreciation’. Without Progressive-era cross-disciplinary models, music teachers found it necessary to articulate what made the study of music unique<sup>5</sup>. In addition, the invention of the phonograph reinforced a belief in the music education community that the central goal of instruction was to assume what can be described as a missionary role to elevate the musical tastes of students. The implicit curriculum at this time included the following lessons: Western art music held greater value than other genres of music; the subject of music was a distinct area of inquiry and shared little in common with other school subjects; and performance was the main - or in some cases, the sole - objective of music education. The null curriculum expanded in the 20<sup>th</sup> century to include world music, popular music, comparative musicology, constructivist pedagogy, and connections amongst the arts and between the arts and other subjects. Many of these areas of musical

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<sup>5</sup> The underlying reasons for many of these developments are complex and will be discussed at length in the theoretical framework found in Chapter Two.

knowledge had been a part of the explicit curriculum during the Progressive Era, but once music education was isolated as a school subject, they moved to the fringe of the explicit curriculum, and eventually back to the null curriculum.

During the Cold War, the field of music education encountered the first significant challenges to its place in the school curriculum. The launch of Sputnik created a sense of panic that American public schools were not keeping pace with the Soviet Union, and as a result increased resources and attention were devoted to math and science. Simultaneously, a research agenda and advocacy movement linking the study of music with other (high status) disciplines were undertaken by music educators. When school budgets were reduced in the late-20<sup>th</sup> century, secondary school music programs saw further cuts as administrators viewed music as more expendable than other subjects. The effect of this professional environment on the curricula of music teacher preparation programs has not been explored in the research literature.

The evolution of music education as a discipline in the 20<sup>th</sup> century was accompanied by the evolution of arts education policy. At times, music education and arts education policy moved in contradictory directions. Myers and Brooks (2002) examined the trends of arts education policy over the past 50 years. The first federal agency concerned with arts curriculum and educational programming was the Cultural Affairs Branch (CAB), founded in 1962 and later changed to the Arts and Humanities Program (AHP) in 1965. The agency was in charge of funding research projects through the Elementary and Secondary Education Act, and from 1965 to 1966 funding increased from \$25 million to \$100 million. The CAB/AHP was also responsible for sponsoring

major arts education conferences. The first of these - the Yale Seminar of 1963 - focused exclusively on music education, was largely critical of existing practice in the field, and recommended increasing the literature used in music classes to include world and popular music, as well as composition (p. 910). The Yale Seminar was attended by professional musicians and performers, and music educators believed their voices were absent from the recommendations of the Seminar. Four years later, MENC (noticeably silent at the Yale Seminar) held its own conference, the Tanglewood Symposium, attempting to build on the topics of the Yale Seminar and including the input of music educators. The recommendations from the Tanglewood Symposium were largely consistent with those from the Yale Seminar, notably calling for the inclusion of a broader range of music in the school curriculum. The Yale Seminar and Tanglewood Symposium were overt attempts by the music education community to define the knowledge that would identify music as a school subject. Previously, Branscome's (2005) analysis of music textbooks was referenced as an indicator that the music curriculum narrowed following the Progressive Era. Yet, in the mid-1960s, two prominent meetings attempted to broaden the music curriculum. The policy agenda and the existing music curriculum (as represented by textbooks) at the time did not align with one another.

During the early to mid-1960s, with the launch of Sputnik driving education policy to provide resources to certain subjects over others and with the field of music education engaging in internal discussions about the music curriculum of the future, the place and status of music as part of the overall school curriculum was vague. In the late-1960s, funding was diverted to local community support for the arts, meaning that

“federal arts support was no longer targeted toward education interests but was increasingly used to support artists and arts organizations” (p. 910). Under AHP, Artist Residency programs were *partners* in the overall educational program - they were *supplements* to the arts curriculum. Following the dismantling of AHP in 1974, Artist Residency programs became *the* curriculum in terms of federal involvement. Myers and Brooks noted that the termination of AHP “marked a loss of federal support for arts education research at a level that has never been recovered” (p. 911).

The agency that followed AHP was the National Endowment for the Arts (NEA), which inherited a smaller budget than had previously been allocated to AHP. Arts education was not defined as a central purpose of the NEA, but the agency developed a loose relationship with arts education, mostly through its artist residency program in schools (p. 911). Through the 1980s and 1990s, the NEA increasingly devoted attention to instruction in the arts; however, this was done through artist residency programs, meaning that the curricular focus was secondary in importance. Instead, the focus on artists was primary, and there was no attempt to evaluate the effectiveness or appropriateness of artist residency programs in schools. There are a number of implicit messages evident in the arts policy direction of the late 20<sup>th</sup> century: the arts are created by talented artists working in isolation; expertise from artists could be passed on to students (presumably, those students who show a predisposition toward the arts); and arts education itself is a series of isolated events, unconnected from year to year. The impact of the evolution of arts education policy on teacher preparation programs has not been analyzed.



The NEA has supported short-term arts education projects in recent years, often supported by “soft money”, which is limited, unsustainable, and lacks a focus on curricular continuity (p. 918). However, there was one large-scale endeavor that was supported by the NEA and that was seen as a potential instrument for reform in arts education – the development of National Standards in arts education. The NEA funded the development of National Standards and solicited representation from each of the four major arts disciplines – music, visual art, theatre and dance. MENC, the nationwide organization for music educators, was the most active organization in this endeavor. MENC is much larger than similar organizations for teachers of the other arts. Once the Standards were introduced, arts educators celebrated the development openly, since it was viewed as a significant step toward including the arts as part of the core curriculum in schools. Federal language had explicitly labeled the arts as a core subject. However, immediately after the Standards were introduced, they were labeled ‘voluntary’. Furthermore, during the development of the Standards, the separation of the four disciplines into separate committees removed the possibility of a unified ‘arts’ voice. What began as a project with immense potential for collaboration in defining the central purpose of arts education ultimately had a splintering effect, isolating each of the arts domains from one other.

The National Standards for Music (subtitled ‘What Every American Should Know and Be Able to Do in the Arts’) stated that students should be able to:

1. Sing, alone and with others, a varied repertoire of music.
2. Perform on instruments, alone and with others, a varied repertoire of music.

3. Improvise melodies, variations, and accompaniments.
4. Compose and arrange music within specified guidelines.
5. Read and notate music.
6. Listen to, analyze, and describe music.
7. Evaluate music and music performances.
8. Understand relationships between music, the other arts, and disciplines outside the arts.
9. Understand music in relation to history and culture.

The Standards were further developed at the state level and represented a shift from, and challenge to, the traditional performance-oriented curriculum. In addition, the language of the arts as a core subject at the federal level, as well as the bold subtitle including *every* American (as opposed to just those select few students who showed an aptitude for performance), suggested that curriculum reform was needed to implement the Standards. After all, if every American ‘should know and be able to do’ the knowledge and skills listed above, then there is an assumption of regular instruction in music for all students.

As *No Child Left Behind* (NCLB) became law, the arts were again rhetorically positioned as a core subject, and yet there was still no large-scale research project or implementation effort devoted to music curriculum reform. It is noteworthy that, to date, no large-scale initiative has addressed the implementation of the Standards at the secondary school level.

*Modern Context of American Music Education and Arts Education Policy*

The state of music education in recent years is not fully clear, but the few reports that do exist paint a bleak picture. White and Vanneman (1999) used data from the 1997 NAEP Arts assessment<sup>6</sup>, to examine the frequency of arts instruction in American schools. While music fared better than the other fine arts in terms of the likelihood of instruction, nine percent of eighth graders had no opportunity to study music in any form. In addition, no details were provided about what constituted a music course. For example, jazz groups, marching bands, and chamber ensembles may meet after school as extracurricular activities. Such experiences differ from in-school band, choir or orchestra, all of which normally receive some sort of academic credit. In addition, performance classes (whether during the school day or after school) may differ from individual or group music lessons, which in turn are different from general classes in music. Before definitive judgments may be made regarding equitable or inequitable access to music education, there must be agreement about what may be considered a music course. Nonetheless, prior to the development of NCLB, White and Vanneman reported a portion of students without access to any form of music instruction in school.

There is a concern that music education, along with the other arts, foreign language, and physical education, could comprise a “lost curriculum” (NASBE, 2003). With NCLB’s emphasis on testing in a few subject areas, those subjects that are not

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<sup>6</sup> NAEP Arts was not administered again until March, 2008. The results in 2008 were strikingly similar to 1997, as will be discussed in Chapter Two.

tested have been reduced or even eliminated from the public school curriculum. In a 2004 survey of principals by the Council on Basic Education, one-quarter of the principals surveyed reported cutting arts education to allow for more time to address the demands of NCLB, and one-third of the principals surveyed anticipated future reductions (von Zastrow, 2004).

Former Secretary of Education Rod Paige, in a 2004 letter written to state and local superintendents, responding to cuts in arts instruction following NCLB, stated that such a reduction was “disturbing and just plain wrong.”<sup>7</sup> Nonetheless, states have not followed the federal rhetoric in labeling the arts as a “core” subject. According to a 2005 report by the Education Commission of the States (ECS), only 36 states and the District of Columbia (DC) require any arts courses for graduation at the secondary level. In addition, six states do not require districts to provide any arts instruction in any grade. In fact, despite federal language including the arts as a core subject, 24 states and DC do *not* define the arts as a core subject (ECS, 2008).

## **Summary**

Given the current climate of education reform, the place of music education in schools is fragile. Music programs are at-risk of being cut across the country – either due to shrinking budgets, or because of the time demands needed to prepare students for an

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<sup>7</sup> See <http://www2.ed.gov/teachers/how/tools/initiative/updates/040826.html> for more information.

unprecedented amount of high-stakes assessment. Music teacher education programs must prepare teachers to enter this challenging environment. Central questions such as, “What constitutes effective music teaching?” or “What knowledge and skills must music teachers possess?” remain the responsibility of these programs. Such determinations have dramatic implications for the content of explicit, implicit, and null the music teacher education curricula. In addition, the different answers to those questions provided by members of different subject cultures will address distributions of status, power and control. In Chapter Two, the relevant research literature will be reviewed, as will theoretical literature in the areas of the sociology of knowledge and school subjects. The literature review will provide initial judgments about the explicit, implicit and null curricula of music teacher preparation programs and the influences that social and historical factors have had on past curricular decisions.

## **Chapter Two – Literature Review**

### **Introduction**

In Chapter One, the research question was presented, the contexts of modern music education and music teacher education were reviewed, and the central argument to be addressed in this proposal was outlined. Chapter One also summarized Eisner's theory of explicit, implicit, and null curricula as a foundational conceptual framework around which the statement of the problem and the research questions were structured. It also presented two viewpoints regarding the selection and distribution of these three curricula: one that is essentialist and prescriptive, with philosophical foundations; and the other that is relativist and critical, with its roots in sociological theory. In the theoretical framework below, these competing arguments are discussed in greater detail.

Following the presentation of the theoretical framework, the research literature concerning music education and music teacher education will be described and analyzed, using Eisner's theory as the organizing framework. The review of literature will attempt to uncover the assumptions behind music education and music teacher education research, the gaps in knowledge that have not been explored and the connection of these things to the central research question.

### **Theoretical Framework**

Some of the key concerns in curriculum theory address essential issues of power and control in schools, especially as they relate to content and methods of instruction. In

this section, theoretical work will be presented that describes the development and evolution of those curriculum theories pertinent to how subject matter is organized and prioritized, especially in relation to the role of the arts. The authors whose work is reviewed in this section put forth competing arguments about the processes that shape the inclusion of some knowledge over others in the school curriculum. Their claims will be reviewed, compared, and analyzed in light of the proposal's main research question.

When reflecting on his professional career, Lee Shulman (2002), noted a time when he, “began asking not How do teachers think and make decisions? but, What do teachers know and how do they use what they know?” (p. 250). In an earlier work that would define his career, Shulman (1986) had analyzed the content of teacher licensure tests in 1875 and 1985 and determined that subject matter had been de-emphasized from 1875 to 1985, in favor of pedagogy. This ‘pendulum shift’ - first emphasizing subject matter, then general pedagogy, and later back to subject matter - represented an essential challenge for Shulman: Was there a body of core pedagogical or content knowledge that teachers acquired through interactions with their discipline?

Shulman proposed three major categories of knowledge that prospective teachers required: subject matter content knowledge, pedagogical content knowledge, and general pedagogical knowledge. Pedagogical content knowledge was the most significant contribution of Shulman's theory; it represented a challenge to previous work that had emphasized *either* subject matter *or* pedagogy separately. Shulman argued that pedagogical content knowledge concerned how teachers *transformed* content knowledge in the classroom and how teachers' unique understanding of the symbols and discourse of

their disciplines could be translated into age-appropriate learning experiences.

Pedagogical content knowledge was the essence of the teaching experience: the translation of a deep and expert understanding of subject matter knowledge into forms that could be understood by children as they began and continued the process of acquiring knowledge.

Shulman's theory was subsequently expanded on numerous occasions. One example, by Grossman, Wilson, and Shulman (1989), included four dimensions of subject matter knowledge: *content knowledge*, or the basic facts of a discipline; *substantive knowledge*, or how inquiry in a discipline is arranged; *syntactic knowledge*, or how knowledge is accepted into a discipline from inquiry; and *beliefs about subject matter*, or how teachers approach education in and through their subject. The dimensions provided a practical framework around which to design, analyze, and critique teacher preparation programs. Regardless of which version of his categories of teacher knowledge was used, the central claim remained the same: Shulman suggested that teachers should be prepared *through* the subject matter, as opposed to preparing teachers *in addition to* their subject matter.

As Shulman's framework for teacher knowledge gained more attention, his writing constantly returned to the notion that teaching as a profession needed to imitate other, more well-established professions, such as medicine (2002, 2005a) or law (2005b). Shulman argued that the training of teachers must be routinized:

Legal education routines develop habits of mind... Clinical rounds in medicine or studio design in architecture or engineering develop habits of the hand, of practice



and performance... routines permit students to spend far less time figuring out rules of engagement, which enables them to focus on increasingly complex subject matter (2005b, p. 22).

The central assumption of Shulman's theory of teacher knowledge was the primacy of subject matter. Pedagogical knowledge was important to Shulman, but only to the extent to which it allowed for the delivery of subject matter content (in the form of pedagogical content knowledge). He viewed the central responsibility of teaching as,

resting on deep content knowledge, on pedagogical content knowledge as the basis for transforming teacher understanding into pedagogical representation, on the ability to reflect on and learn from one's own teaching experiences, and on the assumption of subject-specific pedagogy (2002, p. 251).

Shulman's answer to the question "How are teachers best prepared?" centered on subject matter. He found high failure rates in teaching colleges unacceptable and believed that by focusing on the acquisition and transformation of deep subject matter, prospective teachers would realize the 'immodest proposal' of excellence (2005a).

Shulman's work aligns with a larger trend in American school reform. Beginning with the 'back to basics' movement in the 1970s, American schools (and policy) have gradually emphasized and codified the disciplinary knowledge that was considered of most worth. This tendency to categorize knowledge continued in the 1990s with the movement toward standards and benchmarks in core subjects<sup>8</sup>. The assumptions that formed the foundation for this line of reasoning were consistent with Shulman's work,

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<sup>8</sup> When National Standards were developed as part of *Goals 2000*, the arts were included as a core subject area, a point that will be addressed later in the study.

notably the separation of subject matter and pedagogy as distinct areas of inquiry. Regardless of the precise point on the pendulum-shift where policy was developed (arguing for more subject matter, more pedagogical preparation, or something in the middle), the logic of the argument remained the same. Categories of knowledge are created, and the act of dividing is taken for granted – the real debate focuses on the relative weights of each category. Therefore, it is almost irrelevant *which* categorization system is selected; the very act of dividing and labeling knowledge (while certainly not unique to Shulman) was maintained.

The modern standards movement in American education policy emphasized the explicit organization of knowledge into distinct groups (curriculum frameworks) and a corresponding strategy for moving along the framework (benchmarks) to the eventual goal (standard). As *Goals 2000*, which led to the development of National Standards in core subjects (including the arts), became NCLB, curriculum shifted from standards-*based* to *standardized*. In other words, standards-based curricula - in which learning goals were set and multiple means of arriving at the goal or assessing progress were possible – have given way to curricula that are ‘teacher-proof’, less flexible, and assessed through single measures (Hargreaves, 2003; Ravitch, 2010). Given the complexity of schools as organizations, there is considerable appeal to the idea of having a rational organization of learning experiences. In addition, when some schools are judged to have ‘fallen behind’, it is reasonable to suggest that those programs must improve. The common language of standards and curriculum frameworks was presented as one way to strive for equality, by ensuring that all schools reach toward the same goals.

The logic of standards has also been applied to the teacher education curriculum, as policy briefs suggest the discrete categories of knowledge that are needed for success as a novice teacher. For example, the Massachusetts Teachers Association and the Center for Education Policy and Practice (2008) released a set of suggested skills needed by future teachers in the Commonwealth. Falling under the general category of ‘pedagogy’, skills deemed as essential for *all* new teachers included: educational psychology; teaching English language development; theory and practice of instructional methods; standards-based curriculum development; theory and practice of reading and writing strategies; understanding different learning styles; and understanding how social factors influence teaching. The authors argued that an over-emphasis on subject matter knowledge had left Massachusetts teachers ill-prepared to adapt their teaching to the modern challenges of education.

Shulman’s essentialist theory of teacher knowledge and the recent policy trend of establishing content standards in school subjects are grounded in the notion that school subjects contain objective, often timeless, knowledge that has endured for centuries. Dewey (1910) wrote that under faculty-psychology, “Certain subjects are... likely to be regarded as intellectual or logical subjects *par excellence*, possessed of a predestined fitness to exercise the thought-faculty” (p. 45). Similarly, the modern American context of school reform perpetuates the high status that some school subjects have enjoyed (and struggled to maintain) over others. The language and logic of education policy has reinforced inequitable power structures between subjects, albeit in the name of a noble cause: higher standards for all students. The standards movement in general - and

Shulman's influential work in teacher education - has not addressed the inequitable distribution of resources between subjects. In fact, one noted by-product of the standards movement has been the narrowing of the explicit curriculum and the de-emphasis of non-tested subjects. When the explicit curriculum emphasizes a narrow set of knowledge, the implicit curriculum delivers the message that certain content is of greater value. The null curriculum then expands to include knowledge that was deemed expendable.

An alternative approach to the logic of standards and the compartmentalization of subject matter in schools questions the central assumptions of this paradigm – notably, the organization of schools (especially secondary schools) by subject matter and the necessity of a strong central authority to ensure compliance. This second view of curriculum studies rooted in the sociology of knowledge encompasses a broad range of authors and begins with the foundational work of Basil Bernstein.

Bernstein's theories of the classification and framing of knowledge and their implications for pedagogical discourse addressed how the definitions and social organization of knowledge were related to systems of power and control within and beyond schools. According to Sadovnik (1991, p. 48), Bernstein's work in critical curriculum studies represents an analysis of "the organized and codified reflection of societal and ideological interests". Bernstein (1975) stated,

Curriculum defines what counts as valid knowledge, pedagogy defines what counts as a valid transmission of knowledge, and evaluation defines what counts as a valid realization of this knowledge on the part of the taught (p. 85).

Bernstein's theory began with a basic assumption: the organization of time into class periods in schools is filled with certain content, resulting in the units being in "a special relationship with each other" (p. 86). He made two initial observations about how content was treated in schools: first, that certain content received more time than others; and second, that pupils viewed content as compulsory or optional. From these two observations, Bernstein argued that subjects held a status relative to one another, and the organization of curriculum could take one of two forms (later deemed 'codes' by Bernstein): *collection*, where contents are clearly separated, or *integrated*, where contents are subordinate to a larger idea and isolation between contents is reduced in favor of that larger idea. Within a collection or integrated type, there are various degrees of specialization, but each type carries different assumptions regarding staff relations, teacher autonomy, and ownership of content. Order under a collection type is based on the hierarchical relationships between subjects and is relatively fixed, but with an integrated type, order must be explicitly developed in a collaborative fashion.

The relationship between contents played a vital role in Bernstein's theory of curriculum, and he defined this relation as *classification*, or "The nature of differentiation between contents" and "*the degree of boundary maintenance between contents*" (p. 88, emphasis in original). Alongside the theory of classification was a theory of *framing*, defined by Bernstein (1990) as "the principle regulating the communicative practices of the social relations within the reproduction of discursive practices, that is, between transmitters and acquirers" (p. 36). Framing addressed the control over communication as classification concerned the control over knowledge boundaries. Framing was divided

into *strong*, where there is explicit regulation by the transmitter over the communicative principles, and *weak*, in which the acquirer has a greater degree of control over the regulation of communicative principles.

Classification and framing together comprised the raw materials for the third component of Bernstein's theory, that of *code*, which he considered to be "regulative principles which select and integrate relevant meanings (classifications), forms of their realisations (framings) and their evoking contexts" (Bernstein and Solomon, 1990, p. 270). Viewed as a whole, classification, framing and code refer to the degree of control in pedagogical discourse as well as the development of rules to determine what constitutes legitimate communication. In addition, classification, framing and code reflect larger organizational principles of a society. According to Bernstein, the knowledge that is selected and prioritized in the curriculum, the manner in which that knowledge is delivered and evaluated, does not simply reflect the views of academia (or those who are at the pinnacle of a discipline) of the essential content of a discipline. Instead, these determinations are value judgments because, "The battle over curricula is also a conflict between different conceptions of social order and is therefore fundamentally moral" (Bernstein, 1975, p. 81).

According to Bernstein (1990), "Control is always present, whatever the principle. What varies is the *form* the control takes" (p. 36, emphasis in original). Bernstein's contribution to curriculum theory was to question how and by whom the official curricula were determined. The selection and distribution of educational

knowledge may be viewed as multi-layered: there is a school curriculum<sup>9</sup> (containing a certain number of courses offered for particular amounts of time), but there is also a subject curriculum (containing a breadth of disciplinary knowledge that often exceeds that which may be covered by any one student).

For this study, Bernstein represents the counterpoint to the logic of Shulman. Aligned with Bernstein's theory of the sociology of knowledge are authors who have argued more specifically that the selection and distribution of educational knowledge were also influenced by school politics and competition for resources between school subjects (Goodson), the identity of departmental cultures (Siskin) and sub-cultures that form within departments (Ball and Lacey).

Goodson (1984) developed an evolutionary model for school subjects, specifically by describing the processes subject communities undertake in an ongoing attempt to shift their identities from low status to high status. Goodson noted that school subjects formed their own identities and notions of pedagogical and academic traditions. Rather than approaching subjects as 'monolithic entities', as he believed had been the tendency prior to his work, Goodson (1981) addressed the power struggles between subjects, often for privilege in the overall curriculum in terms of scheduling and resources, as well as struggles within subjects to shift identities in an effort to move to a higher level of status. His theories outlined the evolutionary phases of a school subject,

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<sup>9</sup> As explained in Chapter One, there is also a national curriculum, and the determinations of the national curriculum mirrored those of the subject curricula, because of the division into content areas.

seen as a drive from low status groups at school level to progressively colonise areas within the university sector – thereby earning the right for scholars in the new field to define knowledge that could be viewed as a discipline (p. 176).

Low status subjects aspired upwards, because with higher status came greater access to resources. In this ongoing movement to achieve higher status, teachers became spokespeople who were advocates for their field of inquiry (p. 166).

A subject's insulation from other subjects, according to Goodson, depended on the stage of evolution at a particular moment. Subjects that emphasized utilitarian aims over abstract, 'academic' knowledge were seen as being earlier in their evolutionary progression (Goodson, 1984). Similarly, academic subjects – those that had evolved most – defended their high status and attempted to deny that higher status to other more newly emerging subjects, because "The close connection between academic status and resources is a fundamental feature of our educational system" (Goodson, 1981, p. 177). Subjects, then, represented "substantial interest groups," and while Goodson acknowledged the utility of outlining curricular traditions, such as those defined by Kliebard (1995), he claimed:

To view subjects as "no more than socio-historical constructs of a particular time" whilst correct at one level hardly serves to clarify the part played by those groups involved in their continuance and promotion over time (p. 165).

This ongoing aspiration towards a higher status meant a re-defining of the specialized knowledge that identified an area of inquiry as unique, and separate from other subjects. In addition, Paechter (2000) noted that the rational structure of high status subjects is a



reiteration of gendered power structures, “based on the curriculum of the nineteenth-century elite boys’ schools” (p. 45). Paetther’s work adds another dimension to Goodson’s evolutionary model of high- and low-status subjects, while still emphasizing the need for micropolitical upheaval if the tradition of power and control that benefits high-status subjects is to be radically changed.

Goodson’s evolutionary model examined the undercurrents that defined high- and low-status school subjects as being motivated by greater access to limited resources. Subsequent authors have examined how subgroups of teachers in schools, within and across subject departments, aligned along common intellectual and professional interests. Siskin (1991, 1995) analyzed the social relationships of high school teachers and claimed that due to the space arrangement of large high schools, smaller, closer sub-groups formed, often as an academic department. Teachers within departments tended to “identify themselves as members of a professional network with strong ties outside the school” (1991, p. 142). Departmental cultures varied from one subject to another, and also from one high school to another. Siskin challenged the (traditional) notion of high schools as “egg-crate classrooms staffed by isolated teachers” (p. 153), instead suggesting that the social worlds of teachers were vibrant sub-communities housed within academic departments, with department heads controlling staffing, scheduling and resource allocation.

Ball (1982) described the historical development of English as a subject and outlined different paradigms of English teaching, each emphasizing different sub-regions of English knowledge. He found that, “at the school level all possible paradigm positions

are represented in the allegiances of teachers and this often provides the basis for disputation and conflict within a single school subject department” (p. 25). Both Ball and Siskin challenged the notion of whole-school culture and suggested that academic departments, or even subgroups within academic departments, were the social arenas in which teachers attached their identity.

Hargreaves (1994) described many secondary school departments as “balkanized”, characterized by: strong insulation from one other; little movement between groups from one year to the next; and a personal identification with their subject area (p. 214). Balkanized school cultures, according to Hargreaves, resulted in isolation between subjects and impacted the effectiveness of school reform. When teachers lacked the structures for meaningful communication between groups, innovation in one subject was largely invisible to others (p. 224). Teachers were socialized to function within their departments, while socialization within the overall school community was less significant.

Shulman and the tradition of the sociology of education knowledge (as argued by Bernstein) represent different sides of the debate about the selection and distribution of knowledge in schools, yet they do share a common assumption: *someone* must make those curricular determinations. For Shulman that responsibility fell to those holding the greatest subject matter expertise; for Bernstein knowledge was socially organized. Part of that social organization includes the status of different areas of educational knowledge. Young (1998), building off Bernstein’s work, claimed that “The power to define what is ‘valued’ knowledge leads to the question of accounting for how knowledge is stratified

and by what criteria” (p. 15, emphasis in original). The stratification of knowledge, according to Young, was determined by the judgments of status and access.

In order for one set of knowledge to be deemed high-status, another must (necessarily) be low status. Young listed some common dualities to illustrate this point: academic and vocational, in-school and out-of-school, and generalist and specialist knowledge. Whereas Goodson analyzed the aspiration toward higher status and the methods toward achieving the desired label, Young analyzed the institutionalization of status. He argued,

Power is not distributed in a monolithic way in most modern societies; there is unlikely to be a consensus about definitions of knowledge among the different economic, political, bureaucratic, cultural and educational interest groups, except at a very general level (p. 16).

Any analysis of the status of school subjects and the access of students to various aspects of the curriculum must consider the strategies used by groups to defend the area(s) of knowledge that they deem to be most worthwhile. For this study, that orientation includes an examination of many levels: (expressed at the level of the) nation, State, local districts, individual preparation programs, and sub-cultures within schools and preparation programs.

The theoretical framework of the sociology of school knowledge was developed through an analysis of the history and politics of secondary school subjects, typically those that were a part of the standard (and slowly becoming standardized) curriculum, from physics (Bernstein, 1990) to math and general science (Siskin, 1995). Goodson’s

(1981) evolutionary model for school subjects was based on an analysis of the history and evolution of geography, where geography teachers first attempted to raise the subject's status by attaching course content to more established, "traditional" subjects, like science and social studies. But it is unclear if the same model would apply to a subject with varied status from one school to another, such as music. How, then, do we determine music's evolutionary phase? How can we understand the effect of school politics on a music department when those departments show such variety? In addition, Siskin (1991) concluded by stating, "I do not... address departments that have more marginal status (such as art), more complex internal structures (social studies), or other sorts of external supports (vocational education)" (p. 153). While theoretical advances have very elegantly provided a foundation for further inquiry, it may be time to investigate subjects that are a bit more resistant to easy or traditional categorization.

Music education is paradoxically situated in the school curriculum when the theories offered by the above authors are applied to the field. The vagaries of the music curriculum, especially at the secondary level where coursework is often elective, raise questions about how music education confirms or denies theories from the sociology of education. The National Standards were an attempt to define strong boundaries of music knowledge (especially those Standards that reinforce the curriculum of performance), while at the same time establishing weak boundaries (such as the Standards connecting music to the other arts and to other subjects). The conflicting purposes of the standards raise the question of whether musical knowledge displays strong or weak classification. Music's low status as an elective or extracurricular subject in many schools suggests

conformity to Bernstein's argument that the allotment of time to optional school subjects aligns with lower status, yet the public performances that are expected from secondary school music programs indicate that the outcomes of music education are closely monitored by the community and may raise its status as a school subject. In addition, musical knowledge displays the characteristics of both high- and low-status knowledge, using the distinctions offered by Young. For example, music theory represents pure musical knowledge, while large-ensemble music performance is the application of musical knowledge. Music educators are expected to possess generalist knowledge (for younger grades) as well as specialist knowledge (for secondary classes).

Music content knowledge simultaneously displays contradictory characteristics, of high and low status knowledge and of strong and weak classification. Music teacher preparation programs are therefore challenged to articulate what constitutes 'music education' knowledge and its connection to 'music' and 'education' knowledge. Music teachers traditionally are prepared and socialized as musicians first, with the education components of programs being secondary in nature. The views of the (music and education) faculty who share the responsibility of developing prospective music teachers have not been examined to determine if their goals and methods are congruent. We simply do not know how (or if) members of these two schools communicate nor how rigid the boundaries are that separate the two communities.

## **Review of Research Literature**

In Chapter One, the work of Eisner was introduced as a conceptual and organizing framework. This section returns to Eisner's work and connects it to past research on the music curriculum. Using terms from the sociology of knowledge, the process(es) used to select the explicit (and therefore, influencing the selection of the implicit and null) curriculums are a central focus of this study. While the research literature for music education has not specifically addressed this selection and distribution, literature was reviewed that allow for preliminary judgments regarding the selection of music curricular content. One challenge in reviewing the research on music education and music teacher education is that many studies were lacking explicit descriptions of the methodology the authors employed. For those studies that provided methodological information, it is included in the literature review.

### *The Explicit, Implicit, and Null Music Education Curricula*

The explicit music education curriculum is the public representation of the knowledge that has been selected for inclusion in schools. This selection carries messages of value and worth and implies a higher status than the knowledge that is excluded. Research that is grouped in this section addresses the teaching behaviors of music teachers; the goals of music education as embodied in official curricular texts and as expressed by practitioners; the implicit messages delivered by a public advocacy movement; and the content and skills that are excluded from music education.

It would be reasonable to expect a literature review covering the music curriculum to contain works linking the National Standards to curriculum design or revision. But the National Standards in music have led to neither large-scale reform of the music curriculum nor a research agenda devoted to the implementation of the National Standards. Most works in academic journals have focused on isolated examples of how to incorporate individual Standards into classes (such as band or chorus) rather than the full implementation of all Standards into a comprehensive school music program. In order to examine the impact of the National Standards on scholarly research in arts education, I conducted an ERIC search (November 10, 2010), using the keywords “national standards” and “music education”, which yielded 182 results, including 84 from peer-reviewed journals. Upon further examination, 46 of the 84 were found to be in *Music Educators Journal*, a practitioner-focused journal that generally includes ‘how-to’ advice for the classroom teacher. For example, articles addressed how to help teachers incorporate singing into band rehearsals, to use Gospel music to meet those standards focused on connecting music with other subject areas or to select performance repertoire with the Standards in mind. Of the 38 remaining works (other than those in *Music Educators Journal*), 22 were located in *Arts Education Policy Review* and tended to discuss the implications of the Standards, often in very general terms.

For comparative purposes, I conducted an additional ERIC search using a subject that, in my view, holds a similar status in schools – physical education. Using the keywords “national standards” and “physical education” I found 108 articles from peer-reviewed journals. Since I am not knowledgeable in the area of physical education

journals, I was not able to determine if there was an equivalent to *Music Educators Journal*. However, what I did notice from an examination of the titles was a different focus in the physical education articles. Topics included curriculum alignment and development, teachers' content knowledge, the utilization of NCATE teaching standards, and the use of performance outcomes in developing assessments. In addition, 104 articles had been published since 2000, compared to 53 in music. Granted, this cursory search did not address the research methodology or rigor of the physical education articles. But it is worthwhile to note that, based on titles alone, physical education is using standards as a motivation to initiate discussion and debate in the profession regarding what should be taught, how to design a full program of instruction, and how to determine what "counts" as progress in a physical education classroom. From a very brief examination of titles, the music education articles tended to acknowledge the accomplishment of National Standards on their own and the strategies that may be used to select those that most adhered to current instructional practices; by contrast, the tone of the physical education articles was strategic and focused on complete implementation.

The explicit music curriculum also includes what Cuban (1992, 1995) called the "taught" curriculum, or "[The choices teachers make which] derive from their knowledge of the subject, their experiences in teaching the content, their affection or dislike for topics, and their attitudes toward the students they face daily" (1995, p. 6). In order to better understand whether the National Standards fully represent the explicit curriculum, results from the National Assessment of Educational Progress (NAEP) were compared across two different administrations spanning over a decade. The NAEP Arts assessment



was offered in 1997, a few years after the introduction of the Standards, and again in 2008. When comparing the results of the 1997 and 2008 assessments, the findings reveal the reality in American public schools: music education *for all* is a goal that has not been realized.

In both the 1997 and 2008 NAEP Music assessments, students answered a sub-set of questions related to their experiences in music classes, including the types of activities they were asked to complete. In 2008, 33 percent of eighth graders reported being asked to notate music in class, compared to 26 percent in 1997. This was the only activity that held a statistically significant difference from one administration to the next, as no difference was found in the percentages of students who reported listening to music, singing, playing instruments, working on group assignments, or composing. The results of the 2008 assessment revealed differences in schools for various student sub-groups, although the differences were not statistically significant. The average ‘responding’ scores for White and Asian/Pacific Islander students were 29 to 32 points higher than for African-American and Hispanic students; students who qualified for free/reduced-price lunch scored 28 points lower than those not eligible; and students in urban schools had a lower average score than students in rural or suburban settings. In addition, there were no statistically significant differences between the 1997 and 2008 administrations in terms of the frequency of arts instruction. The overall conclusion drawn from the NAEP results is that little changed in arts instruction in over a decade. The National Standards had recently been released in 1997, and since the 2008 results revealed no significant differences from the 1997 results, there is no reason to believe that the Standards resulted

in curricular change. The music education community celebrated the development of Standards as an indication that music was a core subject, yet there is no evidence that the way music is taught has changed. This suggests that the status of music as a school subject likely has not changed either.

One question that research addressing music instruction has attempted to answer is, “What teaching behaviors have the greatest impact on musical learning?” Sink’s (2002) review of music education research began with the claim that “Behavioral research in music education has taken an *instructivist* rather than a *constructivist* approach” (p. 315, emphasis in original). Instructivist research, according to Sink, was based in behavioral psychology and attempted to identify observable teacher behaviors and “determine the effects of those behaviors on student attentiveness, attitudes, and at times, achievement” (p. 315). The inclusion of “at times” is significant due to the difficulty of operationalizing the term *student achievement* in music education: Does it mean technical expertise in performance, or cross-cultural understandings of the role of music, and/or the ability to compose a musical work using conventional of unconventional techniques, or some unknown metric of creativity, or something else? Without a clear understanding of the objectives of music education (and how they would be properly assessed), a link between achievement and teaching is problematic.

Behavioral research in music education has emphasized measures of teacher and student attitudes and student control (i.e. – “student attentiveness”) in lieu of (or implicitly as proxies for) student achievement objectives or assessments. Sink identified one category of teacher effectiveness, “teacher intensity,” that focused on the ability to

hold students' attention through modeling, enthusiasm, and rapid lesson-pacing, but there was no mention of how intensity related to achievement. Because the majority of studies in Sink's review were of performance classes, suggestions for future research largely focused on teacher behaviors in the delivery of basic skills and knowledge to students, rather than as a foundation for more complex skills such as creating, critical listening or appreciation.

Blocher, Greenwood, and Shellahamer (1997) examined the "conceptual teaching behaviors," defined as "the verbal behaviors... by means of which the directors attempt to make students aware of, have an understanding of, and/or be able to transfer any musical concept" (p. 459), of secondary school band directors. Eighteen middle school and high school band directors in Florida were selected for the study, which included the videotaping of rehearsals (ranging from 26 minutes to 54 minutes) at two different stages. The authors found that an average teaching segment lasted 19 minutes and 20 seconds, and teachers engaged in conceptual teaching for an average of 32 seconds (p. 463). Five participants used no conceptual teaching in their rehearsals at all. The conclusion seemed self-explanatory – that music teachers should engage in more conceptual teaching so that students may develop independent musicianship skills.

Without an explicit statement of the purpose of instruction in an ensemble setting, it is unclear whether conceptual teaching, as defined by Blocher, Greenwood, and Shellahamer, is desirable or undesirable. The authors speculated that conceptual teaching was lacking from the observed lessons for numerous reasons, including the tendency to teach as one was taught or the failure of music preparation programs to provide adequate

models for conceptual teaching (p. 466). But the role of band director as *conductor*, specifically whether it is fundamentally different from the role of *classroom teacher*, was not analyzed. This distinction (which has not been found in a review of the research literature) will be explored in this study.

A second, more fundamental question that research on music instruction has attempted to answer is, “What is the purpose of music instruction?” Regelski (2005, 2006) used the term *music-appreciation-as-connoisseurship* (MAAC) to describe the aesthetic emphasis of the music curriculum. At the core of MAAC were the arguments that music was worthy of study due to its timeless subject matter and that music instruction was best structured so as to disseminate a wealth of information *about* music appreciation, history, etc. to students. Regelski (2005) noted many of the characteristics (and criticisms) of the aesthetic philosophy (See also Roberts, 1998) including: an emphasis on Western art music over the music of other cultures and popular music; a de-emphasis on the social process of music-making in favor of technical proficiency; the view of musical works as autonomous and timeless; and aesthetic behaviors or attitudes that are difficult to measure. In addition, Regelski noted, “circumstances in schools are rarely conducive to the ‘disinterested’ and other conditions set forth for aesthetic responding” (p. 13). Bourdieu (1979) has written extensively on the ‘pure’ or ‘disinterested’ gaze that aesthetic philosophies assume to be the preferred method of acquiring knowledge in the arts. Bourdieu’s work concluded that those students with prior exposure and knowledge of art had obtained strategies for navigating those features of high culture that were valued in schools (his principle of “cultural capital”), and that

the dominant class developed, projected and protected the ‘disinterested’ gaze as the pure aesthetic experience because it reinforced a system of power that had benefited the dominant class.

The MAAC model of music education highlights a central issue identified by Young (1999) when he said,

Modern societies rely on the school curriculum to give each generation access to existing knowledge. All curricula therefore must to some extent be ‘of the past’, and at least aspects of their ‘conservatism’ defended on educational grounds. The issue is the extent to which the present balance of priorities between reproducing the past and prefiguring the future needs to change with changing circumstances (p. 469).

MAAC assumes a reproduction of the past and justifies the inclusion of music content primarily from the Western art music tradition using purely educational terms: classical music has endured and as such, is worthy of study because it will continue to endure. Such justifications of the study of certain musical content over other possibilities, when analyzed through the lens of the sociology of education, fail to account for elements of power and control that are present in curricular decisions.

Aesthetics is appealing to music teachers due to its emphasis on the repertoire and performance traditions of Western art music and performance traditions, which mirror the content and customs of schools of music. However, McCarthy and Goble (2002) argued that aesthetics was narrow in focus and “would ultimately not accommodate shifting social and cultural realities” (p. 21). In addition, Green (2002), by interviewing popular

musicians and comparing the informal performance styles of non-classical musicians against those that are taught in schools, discovered a division between music teachers and their students. School music was perceived by students as irrelevant to their lives and interests. But for music teachers, aesthetics is perceived as advancing the professionalization of music education (McCarthy and Goble, 2002) and is viewed as a 'more academic' philosophy around which to organize teaching and learning. While the research literature did not explicitly link the aesthetics philosophy to an elevation of status, the response by music teachers, that aesthetics would advance the profession, is an indication that music teachers perceived their lower status in schools and sought strategies to raise their status relative to other subjects.

Music teachers are prepared in an environment where knowledge of Western art music and proficiency in performance skills (specifically technical expertise and connoisseurship) are emphasized and rewarded. Any shift away from MAAC would require a critical analysis of the distribution of power in music classrooms. Likewise, any revision of the music teacher education curriculum to lessen the requirements from the Western art music tradition would also need to account for the power and control exerted by members of performance programs, who represent the dominant group in most schools of music and who defend the boundaries of music knowledge. MAAC positions the teacher as expert, the guardian of an ancient tradition, but if the content and methods of instruction are changed, they must be accompanied by a thorough analysis of the control exerted by music teachers in their classrooms. The implicit curriculum, as explained in Chapter One, contains the 'hidden' values and beliefs inherent in the explicit

curriculum. From an analysis of aesthetics, it may be concluded that the music curriculum implicitly places classroom control in the hands of teachers. Behavioral research has reinforced the belief that one of the objectives of instruction is orderly participation, and performance ensembles highlight the idea that it is musical *works* that are being taught, not music *students*. This arrangement was summarized by Regelski (2006) as “reveal[ing] the ‘cult’ in *cultivated* and *culture*” (p. 287, emphasis in original).

When aesthetics are used as an organizing philosophy, issues of scope and sequence are less important for music teachers to consider. The impact on the curriculum is that music education is comprised of a series of lessons, potentially disconnected from one another. The lessons learned in a beginning course may or may not be further developed in later courses. The focus is on musical *works* instead of musical *learning*. While Sink’s review of literature was the most comprehensive review found, it still failed to address one issue inherent in music education: the tendency to view a single class as an isolated unit of research. With no central understanding of what constituted student achievement in music, the research agenda in music education has failed to account for long-term issues, such as scope and sequence, and the result is an image of music instruction that is isolated, disconnected from past or future learning, and focused on behavioral management goals such as student attention and control. In addition, there has been little research discussing whether the teaching methods used in performance settings are appropriate for general music classrooms.

The results from the NAEP Arts assessment were analyzed above as one method of determining changes in instruction since the introduction of National Standards in

music. One conclusion that may be drawn when comparing the 1997 and 2008 NAEP results is that little has changed in music instruction despite a full decade of National Standards in music and consistent advocacy on the part of the arts education community. Therefore, the question must be asked: To what degree do the National Standards represent the *explicit* music curriculum? The Standards were a statement of what was intended, yet it would appear that they have not been implemented meaningfully in schools, which suggests that the way in which music was taught in 1997 may not be different from the way it was taught in 2008. The ‘traditional’ music curriculum has been performance-based. The National Standards represented a challenge to the performance-only emphasis of school music programs. But when the standards were deemed voluntary, itself an indication of lower status, that challenge lost its potential power. Despite the explicit standards linking other subject areas with music and addressing non-performance areas of music knowledge, the implicit curriculum sends a clear message (as evidenced by the research reviewed and the NAEP Arts assessment), that performance matters most.

It has been noted that “student achievement” in music has not been explicitly defined, so research connecting instructional behaviors to student achievement tends to make assumptions regarding the aims of music instruction. These assumptions form the foundation of the implicit music curriculum: an emphasis on the acquisition of performance skills. Depending on the goals of instruction, the teaching of performance can be a complex process emphasizing conceptual understanding and individual interpretation, or it may also be a relatively simple process of skills acquisition, best



accomplished through rote teaching and repetition. If the goal of music performance is to deliver a polished final product, replicating a professional performance, then the latter view is quite appropriate. However, if the goal of music performance is independent musicianship and the development of musical skills that will influence life-long learning in music, then the former view represents the more appropriate delivery method.

Due to shrinking budgets and school schedules that allow less time for ‘extra’ subjects, the music education community has increasingly found it necessary to demonstrate its worth to the public. Instead of using the aesthetic principles described above (which were often viewed as too esoteric for the general public) as a method of justifying the value of music education, an advocacy movement emerged that equated exposure to the arts with student achievement in other areas. In this view, rather than justifying music instruction using musical outcomes, extra-musical outcomes are preferred. Gee (2004) provided some visible and public examples of how the advocacy movement in the arts has equated “participation” in the arts with achievement in other areas. These include:

- An advocacy kit assembled by the National Coalition for Music Education and VH1’s *Save the Music* Foundation featured a picture on the cover of Einstein playing a violin on its cover, with the subtitle “Music makes you smarter!”
- In 2002, Mattel released “Art Teacher Barbie”, who showed her concern for the inclusion of arts in schools by stating, “kids engaged in the arts score better on standardized tests... [and] perform better in core subjects like reading and math!”

These public representations of arts education demonstrate the central strategy used by the mainstream advocacy movement: link participation in the arts with increased student achievement (typically as measured by standardized tests) in other higher-status subjects. Music teachers learn to advocate for their subject in their preparation programs, and the implicit messages delivered by the advocacy movement in music education have far-reaching implications for the work of educators and the low status of music as a school subject.

Advocacy statements generally justify arts instruction in schools in terms of academic gains that arts students show in other subjects. ‘Participation’ in the arts is frequently mentioned in advocacy works, yet there are no details regarding the methods of instruction or the content of coursework. In fact, advocacy pieces<sup>10</sup> equating participation in the arts with increased achievement in other subject areas do not mention whether the arts are a part of the school day or an extracurricular activity. The *location* of participation in the arts is rarely addressed. In addition, blanket advocacy statements of the value of the arts tend to view all arts educators as identical, or even implicitly suggest that trained arts educators may not be distinguishable from artist-residents. Eisner (1999) understood the willingness of the arts education community to rely on advocacy statements by saying, “So many failed ‘solutions’ have been tried: why not try the arts?” (p. 143). However, a fundamental problem with this strategy is that it leaves the arts vulnerable; there is the possibility that another activity could demonstrate similar

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<sup>10</sup> Two of the main arts education advocacy works were *Champions of Change* (1999) and *Critical Links* (2002). Both works were sponsored by the Arts Education Partnership and attempted to draw connections between the arts and learning in non-arts subjects.

achievement gains for less of an investment by the public, suddenly making the arts expendable. According to Eisner, “Sometimes it is better not to give customers what they want but, rather, to help them understand what they ought to want” (p. 149). The ‘message’ of advocacy statements that is most relevant to a determination of the implicit curriculum is that music education requires comparisons to fields that are better understood (such as the high-status subjects of math and English).

The National Standards in Music were presented in Chapter One an additional advocacy initiative by the music education community, one that described the comprehensive musicianship skills that all students should be expected to possess and that positioned music as a core academic subject. Byo (2000) examined the implementation of the standards by practitioners, surveying 88 elementary generalist teachers and 89 elementary music specialists on their familiarity with and perceived ability to apply the standards to their classrooms. Specialists expressed a significantly greater degree of comfort than generalists in addressing the standards as a whole. However, Byo also found that generalists indicated more favorable ratings for those standards addressing relationships between music and other subjects, history and culture. Since those standards, more than the others, tended to depart from the traditional music curriculum, it is unknown whether music teachers were willing to accept the Standards as a whole or selected those that reinforced instructional models with which they were most familiar. Byo’s conclusion is consistent with other findings regarding the standards: they were not fully implemented. The implication for the implicit curriculum is that the Standards represented ends unto themselves and were another strategy to be used in the

agenda to ‘professionalize’ music education or to defend the subject against impending cuts. It is unlikely that the professionalization was the sole intent for the development of National Standards in music, but their inclusion as part of *Goals 2000* has been significant mostly for that reason, because they forced music education into a national policy discussion.

The National Standards in Music (especially those standards addressing connections between music and other subjects) implied that interdisciplinary curricular models would be developed, yet the field has not developed a coherent definition of the term “interdisciplinary”– i.e. - Does interdisciplinary mean using the arts as an instructional tool to learn other subjects? Or does interdisciplinary mean a collaborative endeavor involving team-teaching and cross-curricular planning? In the former definition, the arts are subordinate, and the lower status of the arts is reinforced. The latter definition suggests more of an integrated classification, using Bernstein’s terminology.

Zdzinski, et al. (2007) compared the attitudes of American and Japanese teachers concerning the integration of music with other subjects, using a researcher-constructed questionnaire that was administered to 271 participants. The American participants were specialists in music education, while their Japanese counterparts were generalists. Sample survey questions included:

- I have initiated arts integration efforts with my colleagues
- I use mathematical concepts to teach musical notation
- Music can easily be used to build connections with other academic subjects in the elementary curriculum

The authors found that American teachers integrated music with other subjects to a greater extent than Japanese teachers, and American teachers also held more positive attitudes towards integration. There was no indication that teachers were given a central definition of what may be considered ‘integration’. What is missing from the survey is an explanation of *how* integration efforts took place in any particular school and what was included in those efforts. Referring again to the sample of survey items above, it is unknown how teachers used music to teach mathematical concepts, or to build connections to other subjects. Was this accomplished in a performance class? Was there team-teaching? How did teachers collaborate in efforts toward integration? Without such details, it is possible to conceive that an *integrated* curriculum (using Bernstein’s terminology) was used, meaning a central topic dissolved boundaries between subject areas. However, it may also be imagined that a *collection* type was in use, meaning that music may have been used as an instructional tool to deliver content in other subjects but was still subordinate and of lower status compared to the other subjects. This point resurfaces an essential issue for this study: the status of music as a school subject, and the relative status of various domains of knowledge within music education.

From the research literature reviewed above, it may be concluded that music education is treated as an isolated school subject, perhaps due to the continued efforts of music educators to demonstrate the level of specialization associated with their content. However, an addition conclusion is that music education as a field has attempted to redefine its content through the national standards to include a broader range of content and musical skills. Two contradictory sets of implicit messages are contained in the

school music curriculum. The implicit curriculum of the specialized model of music education states: school music is different from the music that students listen to outside of school; musical works are the focus of instruction, rather than music learning; courses in music are disconnected from the other arts, other school subjects, and even other music courses; and music is worthy of study because it has endured across time – no further explanation is necessary. The broader concept of the music curriculum carries the messages that musical learning can connect to students' out-of-school experiences, that Western art music represents one tradition and that other performance practices are valid as music knowledge and are also worthy of study. By emphasizing the performance of Western art music, the resulting null curriculum is quite large, including world and popular music, improvisation, composition, and a meaningful attempt at integrating music with other school subjects. Although many of these areas are addressed through the National Standards, the review of the research literature indicates that the standards have not been adopted and implemented fully. The place of the knowledge and performance skills of non-Western art music in the explicit curriculum is unknown at this time.

### *The Explicit, Implicit, and Null Music Teacher Education Curricula*

As might be expected, there are a number of parallels between the explicit music curriculum and teacher education curriculum in music. Research in the area of music teacher education has attempted to address questions such as “What knowledge is most important for beginning music teachers to possess?” and “How should a teacher preparation program be designed to best support the needs of novice teachers?” Similar to

research in music education, the answers to these questions are rarely provided, but the assumptions driving the research reveal some of the values and beliefs of the field.

Colwell (2006a, 2006b) analyzed the history of music teacher education and identified key philosophical issues that defined and refined the profession, stating,

Disciplines usually have a common core of knowledge and practice and one can expect this core to be applicable to most applicants seeking validation in that discipline... The data for any such core [in music teacher education] eluded my search (2006a, p. 17-18).

Colwell described the lack of debate in music teacher education regarding the required coursework, the effect of policy on the preparation of music teachers and the pedagogical knowledge that novice music teachers require. He concluded from his preliminary review that,

There are few direct criticisms of music teacher education, but there is a general dissatisfaction with the outcomes of music education in the schools and a fear that without improvement the place of music in the curriculum is threatened (p. 26).

The latter part of Colwell's sentiment reflects the tenuous place music holds in the school curriculum. However, based on the review of the literature, the field of music education has displayed *no* dissatisfaction with the outcomes of music education. The traditional performance orientation has not been scrutinized, and the field has yet to question the content of music teacher preparation programs in meaningful, public forums.

The National Association of Schools of Music (NASM) publishes annual *Handbooks* establishing guidelines for the required coursework of various degrees within

the field of music. The 2005-2006 NASM *Handbook* unveiled new guidelines for the preparation of music teachers (the 2009-2010 *Handbook* listed the same requirements in terms of coursework). The recommendations for music education included 50% of coursework in music, 30-35% in general studies, and the remaining 15-20% in professional education (including student teaching). In addition, NASM described seven attributes of prospective music teachers, divided into “Music Competencies” and “Teaching Competencies”.

The NASM guidelines provided a basic framework around which to design music teacher preparation programs. Much like the National Standards, there is little attention to the quality of course content or the objectives of instruction. According to Colwell (2006b),

[T]here appear to be only two prerequisites for entry into a music teacher education program at most institutions: a minimum academic grade point average and sufficient musical competence to be admitted to the music school” (p. 17).

The traditional approach, then, has been characterized by the music education program’s location within a school of music. The entry point to the profession is through the music school, and a candidate may be admitted once they demonstrate their commitment to music, not necessarily to education.

Nierman, Zeichner, and Hobbel (2002) analyzed the music teacher education curricula from various institutional types – from liberal arts colleges to schools of music – and determined that “Liberal arts programs tend to emphasize a broad, general preparation outside of the music discipline, whereas programs in schools of music... tend



to emphasize performance” (p. 825). The authors noted that research in this area was lacking, so their conclusions might best be deemed tentative, rather than rigorously developed. In this study, the location of preparation programs in schools of music will be highlighted as a key analytical variable.

Hope (2007) argued that the NASM guidelines addressed the content of programs, but left considerable room for institutional flexibility. For Hope, this flexibility was essential in music teacher education because of the wide variety of music programs in schools across the United States:

The large school district in Iowa, with a seventy-five year history of strong traditional music education programs, will need teachers who can be effective in that setting. But so does a school district serving economically impacted students and families at the core of America’s largest cities (p. 8).

Hope argued that the flexibility of the (2005-2006) NASM standards indicated that programs need not over-react to the standards and engage in wholesale change. However, Colwell (2006b) claimed that “NASM flexibility with respect to teacher education allows students to complete a degree with a heavy vocational focus that, without competent local guidance, can discourage a broad education” (p. 25). Colwell believed the NASM guidelines represented a potential shift in how music teachers are prepared, but that change would only be realized if the field engaged in further discussion about the purpose of music education and the future direction of music teacher education.

The limited research addressing the National Standards in music, as they related to music teacher education, focused on the ability of higher education to incorporate the

Standards into teacher preparation programs. Fonder and Eckrich (1999) administered a mail questionnaire to all music education department heads at institutions holding membership in NASM, seeking to determine the extent to which NASM institutions altered their curriculum after the introduction of National Standards. 48% (N=267) of all institutions responded to the survey, and results were mixed. 25 schools reported that significant changes were made to their music theory sequence, including 11 who added an improvisation unit. 32 schools added a world history component to their music history sequence, and 65 schools altered their music education sequence. Fonder noted, however, that many respondents pointed to their inclusion of music technology content as proof of their meaningful implementation of the Standards, but since technology was not mentioned in the Standards, the authors wondered, “To what extent were the survey respondents knowledgeable about the national standards?” (p. 36). There has been no follow-up to the 1999 survey.

The most comprehensive program evaluation encountered in the review of the literature was conducted by Conway (2002), who used individual and group interviews, classroom observations, and a questionnaire to analyze novice teachers’ opinions about their preparation. Fourteen teachers, seven each from the 1999 and 2000 graduating classes and representing a range of teaching assignments across grade levels, participated in the study. In addition, administrators and mentors were interviewed. Required coursework for the preparation program that Conway reviewed included:

- “Introduction to Music Education” – a 2-credit course taken sophomore year
- A general music teaching methods course during junior year

- Two specific methods courses during senior year
- Four music education elective courses
- Fifteen credits completed in the College of Education

Most of the coursework also included a fieldwork component, and the program culminated with a 14-week student teaching experience (p. 24). It was useful to see such a detailed description of the program, as this was missing from most studies.

According to Conway, students reported that their practicum experience was, by far, the most valuable component of their program, on which the author commented, “The most valuable aspects of the teacher education program cited by the graduates were the parts... that we in music education really have the least control over” (p. 28).

Nonetheless, Conway noted that applied faculty and ensemble directors were important role models for music education students. Colwell (2006b) agreed, and stated,

Students are constantly involved in ensemble rehearsals and performances. The pedagogical impact of all this effort depends largely on the extent to which ensemble rehearsals are primarily opportunities for teaching music or for simply raising the technical and artistic level without much reference to why what is being done, is being done (p. 22).

All music education students participate in ensembles as a required component to the music major; performance is at the core of music subject matter in schools of music. As noted above, a central pre-requisite for entry into a school of music is sufficient musical competence, as evidenced by a successful audition.

Conway suggested that ensembles could serve as teaching laboratories, with university conductors demonstrating advanced instructional techniques. But this notion raises further questions, such as: What is the purpose of participation in ensembles? If ensembles contain both music performance and music education students, would it benefit all members to enhance the pedagogical emphasis of rehearsals? It is possible that an ensemble comprised entirely of music education students could utilize such a pedagogical focus, but in a mixed group with music performance and music education majors, the status of the group is more likely to be attached to the overall level of performance skill, making this pedagogical focus beneficial to one group and potentially detrimental to another.

An additional source of insight into the explicit, implicit, and null curricula in preparation programs is research featuring student interviews as they discuss their experiences. Krueger (2001), Conway (2002), and Roulston, Legette, and Womack (2005) analyzed the reflections of beginning or preservice teachers regarding specific components of their preparation programs or their perceived ability to effectively teach music as a result of having completed preparation programs. Krueger interviewed twenty music teachers in their first or second years in the field, asking participants to reflect upon their preparation and the challenges they encountered as novice music teachers. Excerpts from the interviews reveal that beginning teachers shared a sense of isolation. Participants stated that professional development opportunities emphasizing subject matter were of most use, and specifically referenced the value of conducting workshops and their interaction with other directors as being useful in establishing a peer network.

Respondents viewed their preparation very positively and believed the emphasis on music content knowledge provided a valuable foundation. One middle school band teacher said of the required coursework in music, “all are cornerstones that provide a teacher with the background to make strong instructional decisions” (p. 54). Since a detailed statement of methodology was lacking, it is difficult to determine the degree to which Krueger asked students what they valued in their teaching, or how this “cornerstone” content led to the development of specific instructional strategies.

Conway (2002) noted that administrators and mentors claimed new music teachers were lacking the day-to-day skills (and knowledge) that were believed to be essential, such as constructing budgets and communicating with parents. In addition, administrators stated that teachers needed to be prepared to a greater level in all areas of music education<sup>11</sup>. The perception of mentors and administrators, especially in smaller schools, was that teachers excelled in their area of expertise but struggled outside of their primary area. It is not uncommon for students in music teacher preparation programs to select an area of specialization (i.e. – secondary band, elementary general music, etc.), while still being certified to teach ‘Music K-12’.

Roulston, et al. (2005) used open-ended qualitative interviews with music teachers (who had completed programs at the same institution) in their first three years of teaching, and examined teachers’ perceptions of their preparation and transition into music classrooms. Again, participants spoke positively about their preparation programs in general. However, there was a consistent dissatisfaction with the perceived disconnect

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<sup>11</sup> In the state where the research was conducted, teachers were licensed to teach all areas of music, across grades K to 12, the same as in Massachusetts.

between theory and practice. There was no consensus about the areas for which respondents felt ill-equipped; for example, some participants addressed classroom management as an area of concern, while others believed they were well-prepared in that area (p. 68). However, participants did report that, in general, their programs had not prepared them for the “realities” of teaching music, or for the variety of teaching roles that a music teacher was likely to assume. All of the music teachers interviewed held the belief that performance was, and should be, the focus of their programs. In fact, a common sentiment of participants was the sense of joy found in the staging of a successful performance (p. 73). What was missing from the study was a description of the roles of respondents – in other words, were they ensemble conductors, general music specialists, or both? Without those details, it is difficult to properly interpret the results.

The implicit curricula in music teacher preparation programs deliver hidden values. The two most central messages include the superiority of Western art music and the lower status of non-performance options in music. This is reflected in the inconsistent implementation of National Standards (virtually ignoring those that stray from the traditional performance emphasis), the primacy of music subject matter coursework requirements in music teacher preparation guidelines, and the recognition and support afforded to the identity of ‘musicians’ that is forged in schools of music.

A critical factor of the explicit and implicit music teacher education curricula relates to the location of preparation programs within schools of music. Various authors have analyzed how the location of prospective teachers within a school of music has affected their socialization and enculturation into the field of music education. Froehlich

(2007) argued that music education students had to negotiate two communities of practice (p. 14): the music school and the education school. The physical separation of the two communities was representative of symbolic differences, according to Froehlich, because “(1) their respective members have different professional and personal norms and values, and (2) they are at different places in the hierarchy of established academic and professional programs” (p. 14). This separation raises essential questions about the preparation of music teachers: Is there a differentiation between music subject matter knowledge and music education subject matter knowledge? How are prospective music teachers taught to teach music, beyond an immersion in music subject matter? What do students and faculty value most? Some of these questions are partially answered in research on music teacher identity (covered in the next section), but comprehensive answers have eluded the field thus far.

Roberts (1990, 1993, 2004) has written extensively on the challenges inherent in the ‘acceptance’ of a teacher identity for music students. Through interviews with students within a Canadian music education program, Roberts (1993) described the significance of a student’s reputation as a performer. Peer judgments of ability and talent in a school of music are of primary importance. The culture of making music is valued most, and acceptance into the musician culture is a primary concern for all music students, regardless of whether they are performance or education majors. The musician identity is the “core identity” (p. 205), which is formed during a student’s introduction and socialization into the school of music, where they establish a position as “insiders”, a “special group on campus” (p. 206).

Generally, music students reported being insulated (and isolated) from the rest of the campus. However, Roberts discovered one exception, a university he dubbed Brahms, in which students were primarily registered in the Faculty of Education and struggled to join the “social world” of music students. Roberts concluded, “something more vital was at stake than simply sharing common classes in music theory or history” (p. 207).

Robert’s analysis focused on music students’ position as outsiders, or deviants, within the university. Music students seemed to rally together, jointly rejecting the general view that study in music lacked rigor. Sub-groups developed within the music school, with music education students being viewed as different and denied full access to the social world of the musician. Music education students across institutions reported difficulty in adopting their core identity as ‘musician’, because they claimed a general perception that they were less talented performers. Therefore, in those institutions where music education students were located in the school of music (as is generally common practice), music education students were primarily concerned with justifying their place in the social world of the musician, they sought activities that would strengthen their musician identity, and they attempted to position themselves as insiders, members of the social group in which they studied. The challenge for Roberts, then, became two-fold: examining how the musician identity was formed for students who were in a sub-system that was viewed as deviant; and determining how music education students accepted dual identities as musician *and* teacher. The latter theme permeated the literature on music teacher identity.



Dolloff (2007) stated “An individual’s professional identity consists of sub-identities that more or less harmonize” (p. 3), and questioned the role of teacher education in allowing students to develop the social construct of “teacher”. For Dolloff, the process of identity formation for music education students was complicated by music education’s own lack of a clear identity:

A unitary definition of ‘music teacher’ is not possible. We fragment the identity of music teacher into band director, choral conductor, general music teacher, music specialist, traditional musician, trained musicians, elementary music teacher, middle school music teacher (p. 9).

Drawing on interviews with students in her program, Dolloff identified the challenges students faced in trying to reconcile their musician identity (which itself can take many forms) with the one of many possible music teacher identities. Students sought experiences that were compatible with their specific identities as music teachers. Unless students were given the opportunity to challenge their emerging teacher identity, they were likely to find a comfort zone where their beliefs went unchallenged and their view of what a teacher was and should do remained narrow and inflexible.

There is no singular definition of what it means to be considered a “musician”. As indicated in the earlier discussion about National Standards in music, comprehensive musicianship may include a number of roles, including composer, performer, improviser, musicologist, or theoretician. Roberts (1990), however, discovered from a series of interviews with music education students that, “[They] appear to acquire an identity as a ‘musician’ which they seem to construct as having a core meaning ‘performer’” (p. 3).

Stephens (2007) and Colwell (2006a) echoed this view, noting that a broader conceptualization of what it means to be a musically-educated person was needed. Especially in the age of National Standards for music - which emphasize skills in musical listening, critique, and composition *in addition* to performance skills –the sole notion of the ‘performer-as-musician’ is problematic. There are numerous ways to demonstrate musical intelligence, and an over-emphasis on performance limits teacher educators’ abilities to develop a teacher identity in addition to a musician identity.

Students in music education programs enter with a vision of what a music teacher should be and do, generally based on their teachers throughout their secondary schooling (Isbell, 2008). Given the value placed on performance skills (and the tendency for coursework at the secondary level to take the form of large ensembles), it is not surprising that students who wish to teach at the secondary level are drawn to the role of conductor as a source for their teaching identity. Isbell (2008) examined the occupational socialization of music teachers, defined as “the process by which a person learns to adopt, develop, and display the actions and role behaviors typical of and unique to a profession” (p. 162), using a survey instrument administered to 578 music education students from 30 institutions. Isbell found that students ranked performing experiences highly in terms of their identity formation. According to Isbell, the musician and teacher identities were distinct and formed in different ways.

Welch, Purves, Hargreaves, and Marshall (2007) stated that the professional requirements of music teachers run counter to the needs of those of professional musicians; fostering inter-personal relationships, organizing musical learning activities,

and multi-tasking are skills that do not reinforce the core identity as musician. As a result, a dichotomy of ‘musician *versus* teacher’ was found - through interviews and a survey instrument - with music education students having distinct boundaries of practice split between their identity as musician and a counter identity as teacher. Given this dichotomy, the challenge for music education programs is to give future music educators the time and space to realize this tension and to discover how their identities as teachers can be *added onto* their identities as performers. An alternative view is also presented: that of ‘musician *and* teacher’. Using musical biographies and interviews with music education students, Welch, et al. discovered that certain students possessed a commitment to teaching, overriding their core identity as performer. Students who adopted teacher as their primary identity were the exception in the study.

In addition to tensions between the role of musician and teacher, there is evidence of a tension between the values of classically-trained musicians and non-classically-trained musicians (Welch, et al., 2007). Students trained in the classical tradition often began their formal study of music at an early age, when compared to their non-classical counterparts. In addition, the two groups valued one particular skill, improvisation, quite differently – classical musicians viewed improvisation as the least important musical skill, while non-classical musicians ranked improvisation as the most important skill (p. 9). While this distinction may seem minor, it carries numerous suggestions for the priorities of different categories of musicians.

Students who are socialized into the culture of a school of music are rewarded for performance behaviors that are significantly different from teaching behaviors (Roberts,

1990, Schieb, 2006). Schieb examined role conflict in music teachers, defined as “two or more contradictory role messages (expectations)” (p. 7). Students in schools of music received intrinsic and extrinsic rewards as artists, through scholarships, applause, recognition for performance expertise, and praise from private instructors. The rewards of teaching were less immediate and therefore were less likely to be experienced to a high degree in student teaching experiences or foundational coursework in education. It is interesting to note that while many authors recognized the often-conflicting identities between musicians and teachers, some used this distinction to suggest that music teachers required ongoing professional development to nurture the *musician* role (Schieb, 2006), and there was no indication from the research literature that the *teacher* role required additional support. From a pedagogical standpoint, secondary music teachers believe that their primary responsibility is to teach their *subject*, while elementary teachers teach *students* (Froehlich, 2007). The result of such a view, and the implication for the implicit curriculum, is that secondary music teachers (conductors, directors) tend to identify with their performance area more than music educators at-large, while elementary music teachers relate to general classroom teachers more than secondary music teachers (p. 15).

Froehlich claimed the preparation of music teachers was evidence of the ‘paradox of routinization’, a term defined as “the occupational mandate to follow stable patterns of action and thought that are accepted and agreed upon by acknowledged experts in the field” (p. 10). According to Froehlich, the established standards in the disciplines of music and education carry their own communities of practice (p. 14). By asking music students to participate in two communities of practice, teacher educators require students

to utilize two different discourses. At the heart of the tension between musician and teacher identities is the process of negotiation by music students. Froehlich argued that university professors assume that shifting from one discourse to another is easily done, failing to account for the conflict such a shift represents to pre-service teachers. As a result, “young music teachers often bring to their first job the routines accepted by the music community rather than those that define the community of educationists” (p. 15).

Froehlich (2007) and Colwell (2006a, 2006b) examined the professionalization of music education, or, according to the authors, the lack thereof. Colwell (2006b) argues, “Extensive apprenticeship experiences shape music teaching more as a craft than as an academic discipline” (p. 18), and Froehlich similarly claims,

[Music education professors] need to convey to [prospective music teachers] that the truly professional instructional act involves recognizing and embracing unavoidable uncertainties... [W]e should also emphasize the many instances when teaching music requires not simply engaging in routine responses to musical challenges, but finding unorthodox solutions to unique and deceptively complex problems... [W]e need to show aspiring music teachers the significance of the diagnostic act as the definitively professional component” (p. 15).

The challenge for music teacher education may be more complex than the content of instruction (for example, the requirements listed by NASM), because music teachers arguably complete more subject matter coursework than education students in other fields (Colwell, 2006b). The methods of instruction used in music teacher preparation programs

appeared to be lacking as a variable in the research. To date, this has not been explored in the research literature, beyond a cursory examination of the number of required credits.

The content of the music curriculum and the music teacher curriculum emphasize the Western art music tradition (as reinforced through aesthetic philosophy), meaning the null curriculum includes popular music and world music<sup>12</sup>. Vulliamy (1977) analyzed three different types of culture: high culture, folk culture, and popular/mass culture. Those versed in the traditions of aesthetics that signify high culture looked down upon folk and popular/mass music, because they were perceived as being simplistic and not written to the aesthetic standards of high culture. The appeal of folk and mass music was explained by those in the high culture tradition as a lack of taste in audiences. The purpose of “serious music” is explained as being independent of societal needs, and therefore was more “pure,” while “popular music” is commercial and inferior. Vulliamy argued that judgments of quality of popular music using the standards of serious music “distorts the essence of such music” (p. 184), because such elements as form and harmonic structure are not priorities outside of serious music. The status of classical music is higher than popular or world music, using terms set by those familiar with and trained in the classical tradition.

Green (2002) built upon the tradition of inquiry begun by Vulliamy and analyzed the learning experiences of popular musicians, arguing that the informal learning styles exemplified by those performers were not nurtured in schools (and therefore are a part of the null curriculum). Classroom music, according to Green, stressed notation,

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<sup>12</sup> It is unclear how world music fits into the explicit or implicit curriculum. When world music does appear, it is often viewed and analyzed through a Western art music lens.

interpretation of music by the teacher, and rigid performance standards. Informal learning practices emphasize improvisation and group interpretations. Jones (2007) stated:

Our arrogance, or perhaps ignorance, has marginalized school-based music education and possibly sealed our fate as an irrelevant school offering of the past along with typing and the slide rule. This indifference to society's needs is an abdication of our responsibility as a profession (p. 3).

According to Jones, practice – in the form of methods and techniques – was emphasized in music teacher preparation programs, while music education theory was de-emphasized (and may be considered part of the music teacher null curriculum).

Jones argued that an examination of coursework requirements is inadequate for an analysis of preparation programs; it is the *methods of instruction* within those programs that must be questioned. Jones believed that without a shift in emphasis from content to process, music teacher education would be locked in a “problematic cycle” of students completing preparation programs only to revert to teaching how they were taught during their elementary and secondary schooling. This study seeks to analyze the selection of subject matter in music teacher preparation programs and the methods used to teach such content. Music teachers have the responsibility of introducing the world of music to students in a relatively short period of time. They must navigate the challenge of being perceived as an elective subject, and the strategies that preparation programs teach to students (explicitly or implicitly) influence the manner in which music teachers engage with their students and their subject matter.

## **Conclusion**

This Chapter reviewed the relevant research that has influenced the design and conceptualization of the proposal. In the theoretical framework, the works of Shulman and Bernstein were compared (along with others that supported or continued their respective traditions) in order to differentiate between two competing views of curriculum: one based on essentialist views of knowledge, to be selected and distributed by those deemed to have the appropriate authority; and the other based on relativist views of knowledge as a socially-constructed phenomenon, with curriculum being the reflection of inequitable distributions of power in society, in schools, and even within or between school subjects.

The explicit curricula in music and music teacher education share many commonalities, based on the review of the literature: a reliance on a performance base, typically emphasizing the western art music tradition which is justified by an aesthetics foundation; an outlook of the subject matter of music being unique from other subjects; and instructivist over constructivist teaching methods. National Standards and NASM guidelines were introduced as formal representations of the curricula of music education and music teacher education, respectively; those standards and guidelines which adhered to the traditional foundations have been embraced and those which did not have been inconsistently implemented, at best. The hidden values and beliefs comprising the null curricula include: a higher status given to performance skills, especially the performance of music in the Western art music tradition, and the role of conductor; music teaching as an isolated and isolating activity; and rote/behavioral teaching methods to deliver



instruction. As the emerging field of music teacher identity research has demonstrated, the location of preparation within music schools is significant, as it determines the rewards that students find and the priorities that are reinforced in music education.

The processes associated with determining the explicit curricula have not been analyzed, or no such analysis was evident in the review of research literature. Likewise, with few exceptions (notably, Green) descriptions of the null curricula and the impact of the null curricula on preparation programs are absent from the research literature. Eisner argued that the null curricula may be as important as the explicit curricula, but the field of music education, based on the review in this chapter, has not fully addressed the topic and therefore is not adequately prepared to consider the consequences.

Most of the research studies reviewed in this chapter lacked descriptions of their methodologies. The conclusions drawn throughout this chapter are at best tentative, because full program descriptions were almost always lacking, sampling techniques were minimal, and interview protocols were absent. This proposal will attempt to build on much of the work described above, and do so in a transparent way that allows the reader to understand how conclusions were drawn. Chapter Three contains a full description of the research methodology to be used.

## **Chapter Three – Design of Research**

### **Introduction**

The purpose of this qualitative research study is to analyze the explicit, implicit, and null curricula of music teacher preparation programs in Massachusetts, as well as the processes involved in – and the implications of - determining those curricula. Early data analysis informed the selection of research sites for the final stage of qualitative data collection. Data collection was completed in three parts. The first included a document review of courses of study and course descriptions; the second utilized a brief open-ended email questionnaire sent to faculty in all music teacher preparation programs across the state (including faculty in schools of education at those institutions, where available); and the final stage made use of semi-structured interviews with purposefully-selected faculty members and/or department heads in five colleges of music and education.

This chapter explains the research design, data collection and analytical methods that were used in this study. The research methodology addressed the critiques and concerns of Anfara, Brown, and Mangione (2002), who argued that modern qualitative research suffered from a failure by researchers to disclose the processes involved in qualitative inquiry. The authors claimed that the research process could be more understandable to readers if it explicitly linked the research questions to data collection methods. A central goal of this chapter is to make the research design transparent.

## Research Questions

The research problem addressed in this study was developed as a result of my having been trained as a music teacher, working in very different settings and interacting with a number of other secondary music teachers. In addition, my graduate coursework illuminated a number of issues that made the curricula of music education and music teacher education problematic. The main research question for this study is:

**What are the explicit, implicit, and null curricula for Massachusetts music teacher preparation programs, and what are the explanations for and implications of these selections and distributions?**

Eisner's conceptual framework provided the foundation for the main research question. In addition, the theoretical framework, outlined in Chapter Two, influenced the development of research sub-questions. For example, an analysis of the work of Bernstein led to the following sub-question:

*How permeable or impermeable are the knowledge boundaries of the explicit, implicit, and null curricula?*

In addition, since the responsibility of training music teachers is divided in most institutions between the School of Music and the School of Education, the following sub-question is relevant:

*What are the responsibilities of faculty in the schools of music and education regarding the preparation of prospective teachers?*

The explicit, implicit, and null curricula were described through an analysis of Massachusetts DESE program approval standards, along with program descriptions,

courses of study, and course descriptions. In addition, formal standards – such as the National Standards and NASM guidelines – provided a baseline for the explicit curriculum, and thus added to an early description of the implicit and null curricula. As described below, coding differentiated between different areas of knowledge emphasized in preparation programs, including, but not necessarily limited to, music subject matter, education subject matter (general pedagogy), and music education subject matter. The *subject* aspect of music education was specifically analyzed in light of the work of Shulman. The subject matter of *music* itself is broad and may encompass marching band, chamber music, world music / ethnomusicology, theory, large ensemble performance, and/or composition. The selections made by preparation programs to cover music subject matter raised one tension between Shulman's and Bernstein's perspectives, namely who was responsible for selecting and distributing the curriculum.

An analysis of the *implicit* and *null* curricula attempted to answer the following sub-questions:

*What knowledge, skills, and dispositions comprise the implicit music teacher education curriculum?*

*What knowledge, skills, and dispositions comprise the null music teacher education curriculum (missing from explicit and implicit)?*

While some of the sub-questions above resulted in descriptive analysis, the final two sub-questions delved deeper into the research problem and took a deeper analytical orientation appropriate for a dissertation study:

*What conclusions can be drawn about the definitions and distributions of curricular knowledge in music teacher education programs?*

*What contributions does this study of music teacher education make to general understandings of the determination and distribution of knowledge within the curriculum as a whole?*

### **Research Design**

The proposed study used a qualitative research methodology, which was appropriate for a number of reasons. There was a paucity of research addressing the following elements of music teacher education: the goals and values of music teacher preparation; the knowledge that is valued in preparation programs; how the knowledge deemed to be of most worth changed over time; the process of selecting material for inclusion in the curriculum; the process for excluding knowledge from the curriculum; and how (or if) music teachers were prepared to interact with other non-music educators. Qualitative methods allowed for a more in-depth analysis of the research question and for the more precise selection of research sites at which to conduct interviews. In addition, qualitative research in music education is lacking, especially when compared to other subject matter fields of education.

*Validity, Reliability, Generalizability, and the Reporting of Findings*

The terminology used in judgments of quality for traditional education research has been an area of contention in recent decades. *Validity*, *reliability*, and *generalizability* each carry different meanings and implications in positivist and postpositivist research paradigms. In order to provide maximum transparency regarding my orientation to these terms, I addressed each term separately, how I am interpreted their meanings, and how each influenced the collection, analysis, and reporting of data and findings.

Researchers working within the traditional experimental paradigm define the term validity as, “the congruence of the researcher’s claims to the reality his or her claims seek to represent” (Eisner and Peshkin, 1990, p. 97). In post-positivist qualitative research – which rejects the search for absolute truths as an unnecessary endeavor - terms such as trustworthiness and credibility are often preferred to validity (Anfara, et al., 2002).

Denzin and Lincoln (1998) stated, “Postpositivism relies on multiple methods as a way of capturing as much of reality as possible” (p. 14), and described the work of qualitative researchers as an attempt to “make the world visible” (p. 4) while taking an “interpretive, naturalist approach to the world” (p. 5). Validity, in its traditional sense, holds a questionable place in any research design incorporating qualitative elements, yet the congruence between what is measured and the claims that a researcher makes following the analysis of data is a critical goal of any research design, whether this is labeled as validity or trustworthiness.

Wolcott (1990) openly rejected the notion of the appropriateness of validity in qualitative research, instead stressing that there are multiple potential meanings of various actors in any situation. Qualitative researchers, according to Wolcott, “seek to

understand a social world we are continuously in the process of constructing” (p. 147). Jackson (1990) agreed that Wolcott’s rejection of validity was appropriate, but that by doing so, “there remains a whole raft of things to think about once we have moved beyond the ancient bugaboos of reliability and validity” (p. 154). Jackson reinforced the importance of studying the everyday occurrences of classrooms by stating, “if we look at and listen to almost any aspect of social reality long enough and closely enough, we begin to see nuances of meaning and significance that were not there before” (p. 161). Jackson distinguished between ‘looking for’ and ‘looking at’, stating, “Looking *for* constricts awareness; looking *at* expands it” (p. 163). While Wolcott’s objection to the notion of validity centered on the constantly-shifting social construction of reality, Jackson’s objection concerned the researcher’s role - his or her interpretive glance.

The concept of reliability – in the traditional quantitative sense, the consistency of scores provided by instrumentation - accompanies any discussion of validity. If the instrumentation used in research does not yield reliable results, the inferences drawn cannot be valid. Anfara, et al. (2002) preferred the term *replicable* to reliable, and Bogdan and Biklen (1998) suggested that qualitative researchers concern themselves less with literal consistency across observations and more with the congruity between what was recorded and what actually occurred in a single observation. For this qualitative research proposal, the challenges of validity and reliability were interpreted as a mandate for transparency. I acknowledge that my observations and interpretations are different from what another researcher would experience, so I expect my research to be judged on the degree to which the line of inference from data to results is apparent to the reader. In

addition, throughout the research design there was an effort to triangulate data in an effort to ensure that multiple sources of data confirmed and strengthened the eventual conclusions that were drawn. My professional background and personal experiences were added in Chapters One and Two as one measure toward achieving transparency. My desire was for the reader to understand the biases brought to this research as a way to more completely understand the link from data to conclusions. Throughout the process of data analysis, I continued to confront my biases, and the final conclusions report how the iterative process of acknowledging and addressing my biases may have influenced the study's results.

The final term typically used to judge research is generalizability, or a way to use research results to “understand or anticipate phenomena we have not yet encountered” (Eisner and Peshkin, 1990). Schofield (1990) re-conceptualized generalizability by suggesting the term ‘best fit’ as more appropriate. Using the concept of best fit, the researcher’s responsibility is “supplying a substantial amount of information about the entity studied and the setting in which the entity was found” (p. 207), so that the audience may determine if the results fit their setting. At the heart of generalizability is how the results are to be used by others. According to Schofield:

The goal of describing and understanding cultures or institutions as they typically are is an appropriate aim for much current qualitative research on educational institutions and processes. If policy makers need to decide how to change a program or whether to continue it, one very obvious and useful kind of information is information on how the program usually functions, what is usually



achieved, and the like. Thus the goal of studying *what is* is one important aim...  
(p. 210, emphasis in original).

In order for the audience to determine the “fittingness” of my research, I attempted to provide the readers with information about the settings that were examined throughout the study. Jackson (1990) critiqued the tendency of qualitative researchers to “go looking for trouble”, rather than examining “the ordinary stuff” of schools (p. 160). This concern also relates to the generalizability of research. Through this study, the opinions of faculty in secondary music teacher preparation programs relative to the everyday - the “ordinary stuff” – were analyzed.

Rather than using the terms validity, reliability, and generalizability as judgments of my research, the appropriateness, trustworthiness, replicability, and fit of the research methodology were used. In reporting the findings from research, the goal was to provide the reader with a level of transparency that addressed the concerns of Anfara, et al., while not being bound by the “ancient bugaboos” described by Jackson.

### *Participants*

There are fourteen music teacher preparation programs recognized by the Massachusetts Department of Elementary and Secondary Education (DESE) to accredit candidates for the Initial Teaching License in ‘Music K-12’. Baccalaureate programs will be the focus of research because post-Baccalaureate programs may have candidates from a much wider variety of backgrounds and experiences, thereby creating extraneous variables to be accounted for in later analysis. The decision to narrow research sites to

Baccalaureate programs was a conscious decision and an attempt to match the research sites more closely to the research question. Two programs were removed from consideration, because they only offered a program at the post-Baccalaureate level. The first stage of data collection – the analysis of programs of study, program descriptions, and course descriptions - included all twelve of the remaining programs.

Of the twelve programs that were considered for stage two of data collection, five were housed in public institutions and seven in private institutions. Most music teacher preparation programs existed within a larger school of music that emphasized performance. One program was housed in a stand-alone music school – in other words, the institution was *not* a school of music within a larger university; the school of music *was* the institution. In order to analyze the explicit, implicit, and null curricula of various preparation programs and the processes around making those determinations, programs were purposefully selected as research sites for interviews, based on the results of the questionnaire. Programs were selected that represented a range of interests and institutional characteristics. The administrative heads and faculty of each program were contacted for interviews, as were faculty within the music education and general education departments. The selection of research participants is further explained in the ‘Data Collection’ section later in this chapter.

### *Ethical Issues*

Steps were taken to ensure that the appropriate ethical protocol was followed. Courses of study and course descriptions were publicly accessible and did not present

ethical concerns. Responses to the questionnaire were saved in a password-protected file, and pseudonyms were given to participants. All necessary steps were taken to secure all data, such as devoting one computer to data collection and locking it in a secure location when it was not in use, as well as password-protecting all files. Respondents to the questionnaire were informed of all necessary ethical protocols, and participation was voluntary.

My study was set up to protect the identities of interviewees for the final stage of data collection. Those who agreed to participate (on a voluntary basis) were informed of the topic of study and the research questions. They were also notified that the interviews would occur in two sessions of approximately one hour each, and that there were no foreseeable risks to them as a result of participation in my study. There was no financial compensation for participating in interviews. Finally, interviewees and questionnaire respondents were informed of the confidentiality procedures for this study. These included: the keeping of interview recordings and transcripts in locked and/or password-protected files that will be destroyed after publication of the dissertation; a copy of the Boston College contact information of the dissertation chair as part of their Informed Consent form; a copy of the appropriate Boston College Institutional Review Board approval for their review; and the opportunity to withdraw from the study at any time and/or the right to refuse to answer any interview question with which they did not feel comfortable. When transcribing interviews and reporting results, pseudonyms were used for the institution and generic labels (i.e. – ‘Music’ to refer to a music performance faculty member) for the interviewee. While no ethical issues were anticipated with this

study, every step was taken to ensure the confidentiality of participants.

## **Data Collection Process**

### *Courses of Study and Course Descriptions*

The courses of study for all twelve Baccalaureate music teacher preparation programs in Massachusetts were collected. Course requirements were broken into categories by subject matter, which allowed for more in-depth analysis and comparisons across programs in terms of the number of required credits in each domain of knowledge. Descriptive materials addressing the purpose and goal of the music education major were collected from each institution's web site (or where more appropriate, course catalog). Finally, course descriptions were gathered and analyzed across programs, with a particular focus on courses across three potentially-overlapping categories: music subject matter, education subject matter, and music education subject matter. The purposes of analyzing course descriptions were: to develop questions to ask during the interview phase; to determine the areas of music education knowledge covered in the school of music as compared to the school of education; to analyze subject matter that was omitted; and to make connections between the goals of programs and the content of coursework. In addition, this beginning stage of data collection and analysis greatly informed the *selection* of research sites for later data collection. The desire was to strike a balance between two objectives – capturing the 'normal' program in the State; and highlighting the characteristics and components of unique programs.

### *Questionnaire*

An email questionnaire was sent to all music education faculty and department heads at all undergraduate music teacher preparation programs in Massachusetts. The questionnaire was open-ended and brief – four or five questions in length. The reason for the brevity of the questionnaire was to encourage broader participation, and to target the questions to the specific objectives of this instrument – namely, to analyze general goals and beliefs across settings, and to identify sites and potential participants for later interviews. Before sending the questionnaire, department heads were contacted to discuss the project and to gain official access to faculty members.

The final version of the questionnaire is found in Appendix A. The central purpose of the questionnaire was to build upon the analysis of courses of study and course descriptions, to determine if there were recurring themes worthy of further exploration and to identify unique elements that distinguished music teacher preparation programs from one another. The response rates for the questionnaire administered to education faculty was 14% (5/36) and for the questionnaire administered to music faculty it was 32% (12/38), for an overall response rate of 23% (17/74).

### *Interviews*

Bogdan and Biklen (1998) claimed that interviews typically function either as the predominant method of qualitative data collection or as a way to supplement other methods of data collection. Regardless of the specific methodology the authors claimed, “the interview is used to gain descriptive data in the subjects’ own words so that the

researcher can develop insights on how the subjects interpret some piece of the world” (p. 94). For this study, interview protocols were informed by early stages of data analysis. Two sets of interviews were conducted with the same participants: the first was semi-structured and revolved around similar topics regardless of the research site, while the second was more open-ended and addressed context-specific topics that emerged in the first set of interviews. The specific faculty members who were interviewed from each institution are described in Chapter Four.

As noted above, the rationale for purposefully selecting sites was twofold: to analyze ‘typical’ practices and to highlight unique programmatic qualities. Specific sites were identified during stage one of data analysis. There was an *a priori* desire to sort sites based on institutional size and setting and to select research sites that represented demographic diversity; however, following the earlier stages of data analysis additional factors emerged as criteria for selection. The final selection of research sites for interviews is also described in Chapter Four. Three primary research sites were selected for interviews, and two secondary research sites were also selected based on the questionnaire responses. Multiple faculty members across departments were interviewed from each primary research site, and one individual was interviewed from each secondary site (total N=12).

Both sets of interviews were completed at the participating institution where possible (some interviews in the second round were conducted by phone when an in-person interview was not possible), and were each approximately 60 minutes in length. Bogdan and Biklen described a continuum of structured/unstructured interviews, with

scripted interviews on one end and open interviews on the other. All interviews focused on similar topics for the initial round using a semi-structured format, falling in the middle of the continuum. A final interview protocol was developed following the analysis of courses of study, course descriptions, and the questionnaire. Topics that were emphasized in interviews included (with examples of questions provided in parentheses):

- Goals of the program (Describe what a successful candidate exiting your program should know and be able to do. What skills and knowledge do you believe a modern music teacher needs in order to be successful?)
- Course requirements (How do the required courses address the content knowledge necessary for prospective music teachers? Do prospective music teachers interact with prospective teachers in other subject areas?)
- Application of music subject matter (How are students expected to apply the subject matter from required music coursework to their teaching? How do students apply the theories learned in education coursework to the specific context of music education?)
- History of the program and changes over time (How does the structure and requirements of the program today compare to before the introduction of National Standards? How do you prepare prospective music teachers to work in the ever-changing reform context of American public schools?)
- Development over the course of a program (What are the characteristics of students entering the music education program? Are there specific traits that students develop as they progress through the music education program?)

- Selection of content (What process was used to determine the required and elective content? Who participates in these determinations? What role do the NASM standards and National Standards play in these selections?)

Semi-structured interviews allowed for topics to be explored at greater depth.

Following the transcription, coding, and analysis of the first set of interviews, a second set of interview protocols was developed. The second set of interviews was more open-ended than the first set, in order to encourage a degree of flexibility with which to explore numerous topics in greater depth. Interviews expanded on the uniqueness of individual programs that emerged from analysis of the first set of interviews and elaborated upon the processes that influenced the development and institutionalization of those characteristics that differentiated programs from one another. The second set of interviews specifically focused on the processes used by programs to select the content of the explicit curriculum and the processes for determining how the content of the implicit and null curricula were addressed or resolved. All participants in the first round of interviews also took part in the second round of interviews (N=12).

The second stage of data collection – interviews with heads of preparation programs – continued to the point of *data saturation*, a term Bogdan and Biklen (1998) defined as “the point of data collection where the information you get becomes redundant” (p. 62). Determining when data saturation occurred varied from program to program (and from one participant to another). Essentially, once the responses to interview questions were not building upon new theoretical understanding, data saturation was achieved.



### *Fieldnotes and Memos*

During data collection and analysis, ideas were generated that, in themselves, constituted an additional data source. While conducting interviews, the reflective commentary that emerged during the process (Miles and Huberman, 1984) was recorded. Reflections addressed a number of areas, including analytical speculation, data collection itself, ethical dilemmas, or points of clarification (Bogdan and Biklen, 1998). These notes were recorded during data collection and the comments were embedded in fieldnotes which, in turn, influenced later analysis and data collection. Notes from the first round of interviews influenced the development of the protocol for the second round of interviews.

In addition to reflective fieldnotes, researcher memos were recorded during data collection. The difference between reflective fieldnotes and memos was that memos were *always* conceptual and attempted to tie different data together or link particular instances to a broader concept (Miles and Huberman, 1984). After interviews were transcribed and coded, data was reviewed and summary statements were recorded, incorporating reflective fieldnotes into the summaries. Later, memos were used as an additional data source to provide an illustration of how the research topic evolved over time and to tie interview data back to previous data collection methods.

## **Data Analysis**

### *Preliminary Qualitative Analysis*

Stage one of data analysis included a qualitative analysis of courses of study, program descriptive information, and course descriptions. The program artifacts (program descriptions, courses of study and course descriptions) were collected and coded. Miles and Huberman (1984) defined a *code* as, “an abbreviation or symbol applied to segment of words... in order to *classify* the words. Codes are *categories*” (p. 56, emphases in original). The purpose of coding was to analyze relationships, note emerging patterns and themes, and identify discrepancies. The codes that were developed in the first stage of data analysis were also used in the second stage of interview data analysis. The central research question, the theoretical framework that influenced the development of research sub-questions, and key variables (such as: program size; public or private institutions; and the type of music program in which the music education department is housed) were used to develop an initial set of codes, or a “start list” (p. 57). These codes included:

- Description of music subject matter
- Description of pedagogical subject matter
- Description of pedagogical subject matter
- Goals of music education
- Required content
- Elective content
- Influence of external authority (i.e. – NASM) on selection

Throughout data collection, the coding scheme was refined to reflect emerging trends and patterns within the data. New codes were added as interviews revealed new conceptual

content that was unexpected. The coding scheme that was used for this study may be found in Appendix B. Reflective comments and memos were an explicit strategy to confront any pre-conceived notions.

### *Later Qualitative Analyses*

For stage two of data collection and analysis, interviews were transcribed and coded; interviews were audio-recorded and the recordings were reviewed to ensure that the data had been transcribed accurately. Constant comparison analysis (Glaser and Strauss, 1967) was used to refine coding methods and to create sub-codes. Constant comparison analysis also assisted in the ongoing grouping of interview data into conceptual categories that revealed emerging patterns. In addition, reflective comments and memos were coded and analyzed. Constant comparison emphasized using data to generate theory through an ongoing process of inductive and deductive reasoning.

Throughout the research process, I used meta-matrices for cross-site analyses. Miles and Huberman (1984) described meta-matrices as “master charts assembling descriptive data from each of several sites in a standard format” (p. 152). Meta-matrices proved to be a useful analytical tool when proceeding from stage one to stage two of data collection and analysis. By categorizing major components of programs and then comparing those components across programs, similarities and differences were identified which influenced the interview protocol that was used with the heads of those programs. Later, an interview meta-matrix functioned as a filter, using the core concepts from stage one and identifying specific details of the similarities and differences. The use

of meta-matrices allowed for clearer organization when it was time to report the results of data analysis.

## **Conclusion**

This study analyzed the explicit, implicit, and null curricula of music teacher preparation programs in Massachusetts, and the implications and consequences of those determinations. Research sub-questions were informed and refined by the theoretical framework described in Chapter Two. Following the advice of Anfara, et al., I directly linked my research methodology with my research sub-questions and have shown those direct linkages in tabular form (See Appendix C).

Qualitative data collection was completed in three parts. Preliminary qualitative analysis of courses of study and course descriptions, as well as an email questionnaire administered to all preparation programs, led to the purposeful selection of sites for later data collection. Interviews occurred in two rounds and were semi-structured in order to allow for research flexibility while identifying core topics to explore across programs. After transcribing and coding interviews, data analysis explored similarities and differences across programs through the use of a meta-matrix.

One goal of this study was to report results that are useful to the reader by providing specific details about programmatic context. In addition, research sub-questions addressed the implications of the findings of this study for other subjects' teacher preparation programs, so it was critical to maintain transparency throughout the final reporting of findings; by making the research process clear, it is hoped that the

reader will understand how conclusions were reached and their appropriateness for different contexts.

## **Chapter Four – Analysis of Data**

The purpose of this chapter is to present the analysis of the data collected for this study. The analysis will explore the selection (or non-selection) of explicit, implicit, and null curricula in music teacher preparation programs and the influences of the social classification and framing of knowledge, school politics, and subject matter sub-cultures on curricular determinations. Public representations of the explicit curriculum (such as programs of study and course descriptions) were analyzed and compared against responses from the online survey and a series of interviews with representatives from preparation programs across the State. Data were analyzed through the lens of the theoretical framework described in the previous chapter, and judgments were made regarding the curricular content of programs and how that content was selected and distributed.

As stated earlier, Eisner posited three curricula that all schools teach: explicit, implicit, and null. In addition, Shulman described three categories of knowledge that he argued were necessary for all teachers to acquire: general pedagogical knowledge, content knowledge, and pedagogical content knowledge. In Chapter Two, Shulman's work was contrasted with that of Bernstein, who described how boundary maintenance between sets of knowledge (classification) and the degree of teacher or student control over the curriculum (framing) were largely determined by the underlying curriculum code (collection or integrated) and by the power and control structures that resulted from the curricular code. Goodson's theory of the evolution of school subjects described how low status subjects adopted techniques, such as forging connections with higher status

subjects, in an effort to navigate the micro-political settings of schools, to gain greater access to resources and to strive toward higher status. Finally, Ball's theory of the subcultures that formed within secondary schools magnified the complexities that existed within school subjects and how subcultures within school subjects may further complicate the social worlds of secondary school teachers. With the works of the aforementioned authors shaping the theoretical framework for this study, data collection and analysis repeatedly returned to those works and to the research questions that guided the research design. Below, an overview of the data that were collected for this study will be presented. Next, the analysis and findings will be summarized, expanding the contrast between the works of Shulman and Bernstein that was introduced in Chapter Two.

In order to answer the question: *What are the (knowledge and skills contained in the ) explicit, implicit, and null curricula of Massachusetts music teacher preparation programs?* I began by comparing and analyzing the requirements of all twelve programs across Massachusetts, using Shulman's categories of teacher knowledge as a conceptual frame. Initial judgments about the explicit, implicit, and null curricula allowed for subquestions to be addressed, each focusing on the processes of selecting and distributing Massachusetts music teacher preparation program curricula.

## Data Sources

This section summarizes the data that was collected for this study. Preliminary findings are also offered, in order to present the foundation that was built upon during later data analyses.

### *Programs of Study and Course Descriptions*

Course requirements were collected for the twelve music teacher preparation programs in Massachusetts and showed a great degree of variation in terms of the number of credit hours that were required in particular content areas. However, there was consistency in the topics that were included in a program of study, regardless of the institution. Four content areas were consistent across programs. The requirements within each content category were then compared across programs. The categories were: *Music Core*, or the coursework that was required of all music majors, regardless of their chosen concentration (i.e. – “content knowledge”); *Music Education*, or those courses that were expected of music education students only (Shulman’s “pedagogical content knowledge”); *Education*, which was a broad category comprised of social sciences (psychology and sociology) coursework that any prospective teacher would be expected to complete, regardless of their chosen content area (Shulman’s “general pedagogical knowledge”); and *Liberal Arts*, or all remaining elective coursework that remained in order to complete the degree requirements. Table 4.1 presents the distribution of credit hour requirements across programs in Massachusetts.



**Table 4.1: Distribution of Credit Requirements Across Content Areas**

	<b>Range of Required Credits (Min-Max)</b>	<b>Mean Required Credits</b>
<b>Music Core</b>	38 - 75	56.3
<b>Music Education</b>	12 - 52	29.4
<b>Education</b>	4 - 21	13.1
<b>Other</b>	32 - 51	39.9
<b>TOTAL</b>	120 - 152	133.1

The purpose of analyzing programs of study and course descriptions was two-fold: to determine the relative weights and statuses of distinct knowledge areas (Theme One, below) and to determine how those areas of knowledge were defined by those within a content area and understood (or, as was often the case, misunderstood) by those outside a content area (Theme Three, below).

### *Surveys*

The use of surveys in this study was originally intended to gather a wide range of opinions regarding what is most valued in music teacher preparation programs and to

identify potential sites for later interviews. In actuality, the review of programs of study, coupled with the grouping of institutions by a number of factors (including: public/private; size; location; and number of program completers), made the latter purpose of the survey instrument unnecessary. The return rate on surveys was quite low (23%), so no attempt will be made to generalize the results to the larger population. However, the responses, in addition to research memos gathered throughout the surveying process, reinforced the preliminary findings from the analysis of programs of study (n=12).

The online survey that was sent to music education faculty and education faculty asked the following open-ended questions: How do you define a successful music teacher? How do experiences in the School of Music (and/or the School of Education) support that definition? And How do experiences outside the School of Music support that definition? The reason for keeping the survey brief and open-ended was to encourage respondents to answer as they saw fit, without leading participants toward any answers. For example, by not providing a definition for “successful”, the hope was to elicit a range of responses and to analyze the results to see if any themes emerged across responses.

Perhaps the most significant finding from the administration of the online survey to education faculty was the number of messages received that questioned why education faculty had received the survey invitation at all. Despite an explanation of the purpose of the survey, in addition to personal correspondence with faculty members from five different institutions, education faculty repeatedly stated that their input would not be

useful to a project addressing music teacher education because education faculty believed they had little to no contact with prospective music teachers. Excerpts from personal correspondence will not be reproduced in this chapter because email correspondence was not an anticipated data source and was not included in the IRB application for this study. However, the general themes of responses, as well as research memos that resulted from correspondences will be summarized and analyzed below.

### *Interviews*

The analyses of programs of study, course descriptions, and surveys were primarily focused on answering the research question:

*What knowledge, skills, and dispositions comprise the explicit, implicit, and null music teacher education curricula?*

Interviews were an attempt to reach a deeper level of understanding with faculty from a select number of institutions, in order to provide answers to the following research sub-questions:

*How permeable or impermeable are the knowledge boundaries of the explicit, implicit, and null curricula?*

*What are the responsibilities of faculty in schools of music and education regarding the preparation of prospective teachers?*

*What conclusions can be drawn about the definitions and distributions of curricular knowledge in music teacher education programs?*

Faculty members were interviewed from a total of five institutions. Of those, multiple faculty members were interviewed at three institutions, and for the remaining two, a single faculty member was interviewed (total n=12). Initially, the three primary research sites were selected because they represented a range of enrollments, public and private institutions, and geographic locations across the State<sup>13</sup>. In addition, the analysis of program requirements supported the selection of the three research sites, because each program's requirements represented a particular "perspective" (such as a traditional large-school music conservatory or a smaller institution with a required liberal arts core). However, after further data analysis, two additional sites emerged as "outliers" – they were selected due to some unique feature of their program. The decision to interview only one faculty member from these institutions was based on the faculty pool at those institutions, as will be explained below.

The following pseudonyms will be used for the institutions represented in interviews:

- *Mozart* is a large public institution in a rural central setting. The School of Music uses a conservatory model, and the School of Education is a separate entity, coordinating all licensure issues. As *Mozart* represents the largest

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<sup>13</sup> One potential research site declined participation in interviews and was replaced by another institution with similar program requirements.

undergraduate music education program in the State (based on the average number of program completers), four faculty members were interviewed: one from the School of Education; two from the music education department; and one who taught music education students but is technically more aligned with the music performance program.

- *Vivaldi* is a small private institution in a suburban central setting with a non-denominational Christian focus. The School of Music at *Vivaldi* is separate from the School of Education, and the School of Education has direct involvement in all other teacher preparation programs except for music education (the School of Education oversees the certification of music teachers, but otherwise has no involvement). Three faculty members were interviewed: one from the music education department; one from the education department (both of the preceding participants were department chairs); and one music performance faculty member.
- *Bach* is a medium-sized public institution in a rural western setting. The music education department is predominantly composed of adjunct faculty. Three faculty members participated in interviews for this study: the chair of the music education department; the chair of the education department; and a member of the music performance faculty.

- *Gershwin* is a medium-sized private institution in an urban eastern setting that is solely a school of music. The chair of the music education department was interviewed. No additional faculty members were selected because there was no education department and because the majority of faculty members who worked with music education students were adjuncts.
- *Mendelssohn* is a small public institution in a suburban eastern setting. Despite having a low recent number of program completers, the chair of the music education department was interviewed due to the recent curricular revision the program had undergone (as was revealed in the survey response received from Mendelssohn).

The decision not to interview adjunct faculty was deliberate, as I sought to identify those members of a program most likely to influence decisions regarding curricular selection and revision.

The major themes that emerged during data analyses are presented throughout the remainder of this chapter. First, the content of programs is further analyzed. A descriptive overview follows, summarizing the content of music teacher programs across Shulman's categories of teacher knowledge, and followed by a discussion of the consequences of the Shulman-ian organization of program requirements are discussed. Next, the boundary maintenance between music content knowledge and music education knowledge is examined, with attention paid to the relative statuses of the two sets of knowledge and

how the status of each group relates to issues of power and control over the selection of content. Finally, music education knowledge is scrutinized as a content area under transition, shifting toward an integrated code by challenging the traditional classification and framing of the parent discipline. Again, issues of power of control are incorporated in the analysis, especially as they relate to the possibility for curricular change in music teacher preparation programs. Following the presentation of the major analytical themes, a discussion section offers proposed additions to Bernstein's theory, incorporating the findings from this study.

### **Theme 1 – The organization of content in teacher preparation programs and Shulman's categories of teacher knowledge**

When Shulman outlined his theory of three categories of teacher knowledge, he was defining distinct sets of knowledge that, he argued, comprised valuable knowledge in teacher preparation programs. The logic used by Shulman has become commonplace in modern education policy, as standards of "essential knowledge" have dominated national discussions and debates about education, teacher education, and curriculum theory. In teacher education, this has resulted in state program approval requirements that often become *the* curriculum, instead of guidelines for curricular decision-making. In this section, it is argued that the extension of Shulman's theory over the past two decades has resulted in a de-emphasis of pedagogy and pedagogical theory, with content knowledge dominating music teacher education program requirements and pedagogical content

knowledge representing an additional knowledge space for the inclusion of further content requirements.

The analysis of data for this study reaffirmed the influence of Shulman's theory on the organization of music teacher preparation programs into three knowledge sets. However, whereas Shulman described the "pendulum shift" of teacher preparation programs as oscillating between an emphasis on content and pedagogy, the data from this study showed that his theory of pedagogical content knowledge actually strengthened the place of content knowledge in preparation programs at the expense of pedagogy. Rather than finding a balance, organization around Shulman's theory has resulted in content knowledge being more strongly codified and raised to a higher status than pedagogical knowledge. The selection of content knowledge in music teacher preparation program curricula had previously gone unanalyzed, so this study attempts to critically analyze the content of programs and the reason for including (and excluding) certain content over other possibilities. The pendulum that Shulman referred to has again shifted, but it has not rested in the middle.

### *Content Knowledge*

While it was shown above that the distribution of music core credit hour requirements differed between institutions, there was considerably less variation in the *total content* that was included in the music core, or what may be considered "content knowledge". All programs across Massachusetts, minimally, required:



- at least six semesters of private instruction (often called “Applied Music”);
- at least three semesters of Music Theory<sup>14</sup>;
- at least two semesters of ear-training / sightsinging<sup>15</sup>;
- at least four semesters of participation in a performance group<sup>16</sup>;
- at least two semesters of Music History; and
- one or two semesters of Conducting.

These requirements applied to *all* music majors, regardless of their chosen area of specialization, and coursework within the music core was generally scheduled to be completed during the first two to three years of a student’s undergraduate experience. As Roberts (1993) noted in his analysis of the socialization of music education students, prospective music teachers were first socialized as musicians and adopted identities as musicians as a result of the core requirements for all music majors, which made later identity development (for example, that of “teacher”) problematic. This pattern was also visible in Massachusetts.

An institution’s definition of what it means to be prepared as a “musician” includes the content knowledge that is required of all music majors. With two exceptions, which will be described in greater detail below, the core definition of a musician across

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<sup>14</sup> Eight of the institutions required at least four semesters of music theory. One program required six semesters of Music Theory, four others required a semester or two of Form and Analysis, which may be considered an advanced music theory course, and four programs required completion of a course addressing Orchestration or Arranging.

<sup>15</sup> Half of the programs required four semesters of ear-training.

<sup>16</sup> Three programs required ensemble experiences in chamber groups or “alternative” ensembles, *in addition to* large-group ensemble requirements.

music teacher preparation programs was overwhelmingly traditional (meaning, based on the traditions of the discipline, as it has existed for centuries) and emphasized the mastery of technical performance skills, extensive knowledge of the history, literature and theory of Western art music, and the development of advanced aural skills. Furthermore, the consistent inclusion of a conducting requirement in the music core reinforced the notion that performance was the essence of the postsecondary musician's experience. In addition to at least three years of ensemble requirements, additional required coursework in conducting *for all music majors* suggested that the role of conductor must be understood and adopted by all graduates.

Requirements in conducting demonstrated how pedagogical content knowledge and content knowledge in music teacher preparation programs are contested areas. Conducting, included here as content knowledge that was deemed 'essential' knowledge for all music majors, delivered the implicit message that music teachers were 'performance experts' first, and teachers second. Course descriptions in conducting emphasized the mastery of technical musical (content) skills, such as "beat patterns" and "score study". The focus of conducting classes was to learn the mechanics of conducting and the role of the conductor in interpreting musical works. These goals are appropriate for coursework in music content, because they are consistent with the view that the focus of musical study is placed on musical works themselves. For the generic music major in a school of music, these skills assist in their development as musicians, as they learn the nuances of leading a large-group ensemble. By including conducting in the music core, and by not, for example, requiring additional conducting content tailored to the

prospective music teacher, conducting knowledge is ‘owned’ by the discipline. Later in this chapter, conducting is considered again, as a potential area for reforming the music teacher education curriculum.

The survey responses received from education faculty did not address the need for music teachers to be successful musicians, as had been indicated by Music faculty members. However, the importance of subject matter was mentioned by all respondents.

Music knowledge, skill, and enthusiasm for music is a must (small/public)

Expert in their subject area, especially for those who will teach at the secondary level (large/private)

They must have a thorough understanding of all aspects of music that they will be teaching (small/private)

Since the respondents did not have backgrounds in music, they did not use technical language to describe the knowledge they deemed necessary but all of the responses generically referred to the importance of subject matter.

### *General Pedagogy*

Education courses (“general pedagogical knowledge”), by far, comprised the least number of credit requirements across programs when compared against content knowledge or pedagogical content knowledge. General pedagogical requirements in

music teacher preparation programs were also the most challenging to define and summarize, because there was so little ‘general pedagogy’ required in programs. The under-emphasis of general pedagogy in program requirements was compensated for by the addition (and/or revision) of courses that addressed pedagogical content knowledge in music education departments. There was not one set of general pedagogy that was required across all programs in the State. The most common requirement (in all music teacher preparation programs except one) was at least one psychology course<sup>17</sup>. The next most common requirement after psychology was a blend of philosophy and/or sociology of education – for some programs they were combined, for others they were separate courses. Courses focusing on the social contexts of education appeared in a number of programs, but with notably different labels. For example, “Multicultural Education” appeared in two programs, “Education, Culture, and Society” in another, and “Cultural Diversity Issues in School and Society” in a fourth program. “Assessment and evaluation” appeared in the course requirements of three programs, and two programs had separate courses for “literacy instruction in the content area”.

While the above descriptions may give the impression that a wide variety of general pedagogy topics were covered in the majority of music teacher preparation programs, it is important to note that two programs included one psychology course as the sole requirement falling under the education category. In other words, despite the

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<sup>17</sup> Development psychology (or a course addressing developmental disabilities) was required in four programs; introductory psychology in three; child and/or adolescent psychology was required in two; and educational psychology was required in two programs.

broad range of topics and course titles across programs, the general pedagogy requirements for prospective music teachers were much fewer in number than the content knowledge or pedagogical content knowledge requirements. Across the State, between one to eight courses addressing “general pedagogy” were required for the music education major, depending on the program. It was difficult to draw conclusions with such variation in the requirements covered by the Education category, but the finding in itself – that there *was* such variety across music teacher preparation programs, and that requirements were minimal in some of the programs – suggests that general pedagogical knowledge was de-emphasized across Massachusetts music teacher preparation programs.

### *Pedagogical Content Knowledge*

Among the institutions studied for this research, the knowledge and skills contained in music education requirements (or “pedagogical content knowledge”) varied from one program to the next. This contrasts sharply with the consistency of core requirements in music content knowledge that were found across the programs. Few music education topics were emphasized in a consistent manner across all of the programs, with the lone exception being the study of secondary instruments, or those instruments that were not a student’s major performance instrument. Five programs required one course for each family of instruments (i.e. – brass, woodwind, percussion, strings), and seven programs required individual courses for seven to eight specific

instruments (i.e. – flute, clarinet, saxophone, trumpet, etc.). The emphasis on secondary instruments reinforced both the music-as-performance paradigm that was found in the review of the music core, as well as the image of a music teacher being an expert in performance (i.e. – conductor). Course descriptions for secondary instrument courses focused more on music majors’ abilities to play those instruments than on the pedagogical skills and knowledge necessary to teach those instruments to children. Furthermore, the content of secondary instrument classes – especially when considered as a subset of knowledge within the *music education* category – was inconsistent with the content of music education methods courses. The study of secondary instruments was much more akin to the content knowledge of the music core than the “basis for transforming teacher understanding into pedagogical representation” (Shulman, 2002, p. 251) of pedagogical content knowledge.

A number of ‘methods’ courses were typically required across programs, with course titles emphasizing the exact focus of instruction, as illustrated in the following:

- Instrumental Techniques
- Choral Methods and Literature
- Creative Activities in Elementary Schools
- Teaching Music in Secondary School
- Instrumental / Choral Music in Public Schools
- Teaching Music in K-8
- Teaching Children Music

In each of the first six course titles, the *type* of content to be emphasized (i.e. – instrumental performance or general music) was included. It is significant to note that the last course title – Teaching Children Music – was the only one to *not* feature the subject matter, music, as the object of the course title. Here, instead of performance or music literature being the primary emphasis, *children* were the main focus. The vast majority of course titles within Music Education emphasized content over pedagogy, leading to the conclusion that these courses built upon the knowledge base of content knowledge rather than pedagogical knowledge.

For two programs, a specific sequence of music education courses was required. Rather than taking isolated courses, students were expected to complete a sequence of courses in a pre-specified order, completing courses with titles such as *Music Education IV*, for example. Since course titles in these sequences did not allow for judgments about the content that was included, course descriptions were also analyzed in order to ascertain the pedagogical content skills and content knowledge that were included. Two sets of music education course descriptions were analyzed: those from institutions that required a specific multiple-course sequence, and those from institutions that required isolated music education courses without attention to the order in which those courses were to be taken.

Those institutions that required a music education course sequence contained similar sets of knowledge and skills, yet they were ordered differently, as shown in Table 4.2:

**Table 4.2 – Content of Music Education Course Sequences at Two Institutions**

<b>Music Education Sequence #1</b>	<b>Music Education Sequence #2</b>
Students discuss “reasons for selecting music teaching as a profession,” “study the nature of teacher power and authority,” and begin to develop “a repertoire of songs for classroom use”	Students are introduced to “the field of teaching music... [including] licensing, national arts standards, the Massachusetts Curriculum Framework for the Arts, and how to successfully negotiate and complete the music education curriculum”
Focus on general music and discuss techniques used in the general music setting as “related to the musical development of the child”	Focus on music education technology “that could enhance the student’s teaching of music”
“Philosophical foundations and objectives of music programs” with an emphasis on upper grades	“Methods and materials for the instruction of general music in the elementary school” by presenting a survey of various educational philosophies and approaches
Emphasis on ensembles; students take either a choral-focused course or one emphasizing instrumental ensembles	Overview of music education in secondary schools, including the “development of a music curriculum as applied to general



	music, instrumental, and choral programs.  Special attention focused on the adolescent”
Students learn the “function and use of music education technology”	“music of diverse cultures” with a focus on addressing “the skills for developing their own resources”

The two sequences differed in the order of presentation of sub-content. However, when looking across the sequences from start to finish, a number of topics are covered by both sequences. Since the total content was similar and the order in which content was addressed was so different, this raises questions about the necessity for the particular sequences. Interviews with music education faculty members in each institution revealed that that the order in which content was presented was viewed as appropriate and that each course in the sequence was intended to build on prior content. However, since these two sequences presented their content in different orders, the argument for building on prerequisite knowledge was not made. Faculty from both programs believed in the value of their sequence, but few explanations were given beyond, for example, “We felt this was the right way to do it” (Mozart, Music Ed).

Programs that did not prescribe a sequence of music education courses typically required a limited number of music education methods courses but did not dictate the

order in which they were to be taken. It was also common for an introductory music education course to be taken (or one to two “overview” courses), with an additional number of required additional music education electives included. Of the elective courses, “specialization” courses were common, such as choral methods or instrumental methods. State licensure requirements require programs to prepare students to teach “Music K-12”, but in reality students specialized as an instrumentalist or a vocalist.

An analysis of course descriptions revealed that a vast array of topics was covered in introductory and/or ‘methods’ courses, including: teaching special populations, multiculturalism, classroom management, assessment, curricular design, developing budgets, recruiting students to classes, communicating with parents, alternative teaching methods, and a review of performance literature. Two sets of methods courses’ course descriptions are presented below, with excerpts offered from a number of institutions. In the first set, the knowledge included focused on technical aspects of teaching (for example, teaching techniques or an overview of materials to use in classrooms). In the second, methods courses emphasized a variety of skills and knowledge, generally focusing on philosophical foundations and organizational principles in combination with teaching techniques.

**Table 4.3: Comparisons of Two Sets of Music Education Course Descriptions**

<b>Set 1: Technical</b>	<b>Set 2: Broader Skills</b>
“Materials, techniques, and methods for	“Study and exploration of relevant

teaching instrumental music in the public school, K-12” and “Materials and methods of teaching small and large vocal ensembles” (taken from Instrumental Methods and Choral Methods courses, respectively, offered at a large public institution)	philosophical, historical, and theoretical principles of music learning” (taken from an Elementary Methods course at a small private institution)
“methods and materials for teaching music to younger children” and “methods and materials for teaching music to older children and adolescents” (taken from Music Education K-5 and Music Education 6-12 courses, respectively, offered at a small private institution)	“Exploration of teaching profession in general and survey of foundations of music education, philosophy, history and methods” and “Explored purpose, aims, and techniques of instrumental program” (taken from an Introductory course and an Instrumental Methods course, respectively, from a medium-sized private institution)
“music literature, materials, and current teaching techniques appropriate for the elementary school vocal music program,” “teaching materials, music literature and teaching techniques for instrumental and general music in elementary, middle, and	“overview of curriculum and principles of music education grades K-12. Administration of ensembles and classroom music courses” (taken from a Music Curriculum and Instruction course at a

high schools,” and “teaching materials, music literature and teaching techniques for vocal and general music in the elementary, middle, and high schools” (taken from Elementary Methods, Instrumental, and Vocal courses, respectively, offered at a small public institution)	medium-sized public institution)
	“objectives, philosophies, methods and materials or teaching choral and instrumental music” and “Objectives, philosophies, methods and materials of teaching music in elementary schools” (taken from Curriculum and Methods courses covering two grade spans [5-12 and K-9, respectively] at a small private institution)

The second set of course descriptions introduced theory *and* practice, while the first set emphasized the technical development of a teaching “repertoire” (in other words, emphasizing practice over theory). Thus, the first set of descriptions assumed that novice

teachers required the acquisition of a variety of alternative instructional techniques (often referenced in interviews using a metaphor such as “filling the toolbox”), while the second set of course descriptions described skills and ways of thinking that the novice teacher could utilize in the classroom and continuously adapt over the course of a career.

Music education knowledge included a wide variety of topics. Those music education faculty members who were interviewed frequently referenced their use of a ‘spiral curriculum’ across their methods courses as a strategy to reinforce topics across multiple courses:

[W]e do not have a course dedicated to assessment, so we weave it through other courses. Same for equity, legal issues, the administrative side, classroom management... [A]ll issues related to curriculum, assessment, policy – those topics are incorporated across our methods sequence. (Mozart, Music Ed2)

A similar thought was echoed by a music education faculty member at Bach, who stated that multicultural education was “one of those things that we try to bring up as much as possible in as many contexts as possible, like social justice.” Likewise, another music education faculty member at Mozart stated, “I do multicultural music organically, embedded throughout the curriculum. But, I’d like to see coursework devoted to it.”

While the intention of music education faculty was to reinforce major themes through their use of a spiral curriculum, an unintended consequence of such structuring was that it gave the impression that these themes were less important and of lower status, a topic that will be further explored in the second section of this chapter.

When asked about the interactions between music education students and prospective teachers from other subject areas, some unanticipated survey responses were received from education faculty members. Initially I felt the wording of the question might have been confusing, because rather than receiving answers related to collaboration, the following responses were offered:

All of our ed students are very nice people, and given they plan to be a part of a school faculty one day they know that understanding each professional's subject area is critically important to teaching the students effectively. The music teachers are likewise nice and are not "weird" if that's what you mean. (small/public)

I don't think it's an issue. Everyone seems to get along. (small/private)

The first response, and the explicit mentioning of music teachers as "not 'weird'", is interesting because there was nothing in the question to imply music teachers would be viewed as "weird". However, what the response reveals is that music education students were outsiders; even though music education students are "nice" (just like the other education students), they are virtually unknown to education faculty. While initially surprising, these opinions were consistent with curricula organized around a collection code; Bernstein's code theory is reviewed below.

Bernstein (1975) distinguished two "broad types" of curriculum (later defined as "codes"): *collection* and *integrated*. With a collection code, "the learner has to collect a group of favoured contents in order to satisfy some criteria of evaluation" (p. 87). A

collection code is noted for its strong classification and, usually, its strong framing; although strong classification does not necessarily lead to strong framing, one tends to accompany the other. The collection code is further differentiated into *specialized* and *non-specialized* “modes”, with the degree of specialization determined by the “number of closed contents publicly examined at the end of the secondary educational stage” (p. 90). A strong sense of membership and subject loyalty are identifying features of the specialized collection code, as students are “screened” early to determine if they “belong” as members of a subject community (p. 96). Strong boundary maintenance (classification) results in the creation of specific subject identities and students who have been screened and deemed worthy of socialization into a subject identity develop a sense of subject loyalty. Students are initiated into a subject, and they are set on a long path, at the end of which they may hope to more completely understand the “ultimate mystery of a subject... (which is) something to be won, or earned” (p. 82). As a result, with new students constantly screened and socialized in the social world of music, the cycle is self-perpetuating.

Music content knowledge, as described above, is indicative of a specialized collection code with one exception: the lack of public examinations at the conclusion of the secondary educational stage. However, post-secondary musical studies (organized under the performance paradigm) contain the most public of all examinations: regular public performances. The performance requirements outlined earlier indicate that music majors perform regularly, in ensembles and individually, throughout their undergraduate careers. The tradition of western performance established and institutionalized evaluative

criteria over many centuries, so the expectations for the modern musician - to demonstrate proficiency in performance through public presentations of accepted works and “exemplars” of western art music – are developed in the primary grades, reinforced at the secondary level, and finally realized in postsecondary studies as music majors change from novices to near-experts and approach the “ultimate mystery” of music content.

According to Bernstein (1975), “specialization very soon reveals the *difference from* rather than communality with” (p. 95, emphasis in original). Mixed categories of knowledge are discouraged in a collection code, because mixed categories carry the potential of blurring boundaries, and the strong classification of a collection code relies upon strong boundary maintenance. In addition, in a collection code, knowledge is viewed as sacred and as private property (p. 95). Strong boundary maintenance, subject loyalty, and control over the content of instruction (strong framing) involves a hierarchical organization of knowledge (p. 97). Goodson has studied subject hierarchies and status, specifically the methods used by high status subjects to maintain their high status, as well as the strategies adopted by low status subjects to increase their status. Without a collection code, such status determinations would be much less likely, because subject identities are blurred under an integrated code and knowledge is not viewed as private property.

In light of curricular organization under a collection code, it is understandable that education faculty would refer to music students using terms such as “not weird”. Music



students are highly specialized, so much so that their physical location is isolated from others. So, the assumption by those outside of schools of music is that music students *should* be different (or “weird”). “Everyone seems to get along” means that all students (regardless of their subject) *interact*, but it does not suggest *collaboration* in the same fashion that would be expected under Bernstein’s *integrated* code. The message “Everyone seems to get along” has greater meaning as it relates to the development of the music student. Due to the isolation of music students, education faculty have limited exposure to music students, and music students have limited exposure to education students in other subject areas. The extensive performance requirements for music majors allow for depth of content knowledge, but those requirements also limit the ability of music education students to seek depth in pedagogical knowledge. In addition, music education students are denied the potential collaboration opportunities that other education students experience, meaning isolation leads to minimal (perceived) peers outside schools of music, which leads to even greater isolation.

If music content knowledge is truly indicative of a collection code and music education knowledge is an attempt to shift toward an integrated code, both of which are argued here, then the system that has reinforced the current structure of the music curriculum must be brought to light. There are two central factors to consider when analyzing the curricular determinations that reinforce the status quo and make changes to the system problematic: the selection of content knowledge that favors Western art music, and the performance skills that underpin coursework in the music core. Green (2002), and Roberts (1993) have each analyzed the socialization of music students, and

Vulliamy (1978) has written extensively on the selection of music content; the works of these authors will return throughout this chapter, as they are all related to the central issue of a collection code versus integrated code in the organization of music content and music education knowledge.

### *Consequences of Shulman's Theory*

According to Shulman's theory of teacher knowledge music education knowledge exists in between music (content) and education (general pedagogy) knowledge; music education knowledge should 'transform' content knowledge. What was found in this study was that the separation of content from pedagogy, the strong classification of music content knowledge and the location of music educators in the center of both music content and education generally had the counterintuitive effect of isolating music education from *both* the music and education departments. Rather than serving as a bridge between content and pedagogy, music education knowledge occupies a third space, with strong (and as will be argued later, unintended) boundaries between content, pedagogy, and pedagogical content knowledge. The separation of content from pedagogy - and the placement of music education *not* as an intermediary between these two subject cultures but as a third, distinct set of knowledge – exaggerated the unequal distribution of power in schools of music for the following reasons.

- Education faculty did not believe they were qualified to discuss music teacher preparation programs, further isolating music education students from their

peers in other subjects and socially isolating the music education community from the culture of education;

- Membership by music education departments in multiple external organizations (such as DESE, NASM, and NCATE) led to additional content requirements that overloaded music education courses. From the perspective of outsiders in the music performance disciplinary group, music education knowledge was lacking the tradition and value of ‘pure’ content music knowledge; and
- Music educators expressed a desire for programmatic flexibility, yet, because of the requirements of external organizations and their isolation from their colleagues in the education department, they believed there was neither the time nor the structure to make any changes.

In addition, one institution (Gershwin, the all-music school) will be introduced as an outlier, because the programmatic requirements represented a different approach, and the head of the program held vastly different views from the other program heads across the State regarding external requirements and the perceived flexibility to make changes. In the section that follows, the isolation of music education as a field from peers in content and pedagogy is discussed, and then the case of Gershwin follows. Finally, these themes of isolation and variable status, will be explained as consequences of a Shulman-ian approach to teacher education curricular design *and* as being reflective of larger societal organizations of power and control described by Bernstein.

The most salient finding from the administration of the survey regarding the isolation of music education faculty from education faculty was revealed in the email correspondences that were received. General education faculty made it clear they did not believe they were qualified to comment on the training of music teachers. A large number of queries were received that questioned if I had mistakenly sent the invitation to the wrong person. Perhaps the music faculty should be sent the invitation, many suggested. When follow-up messages were sent, explaining the research questions and design, as well as the rationale for including the voices of education faculty in the project (and the absence of education faculty voices in the music education research literature), bewilderment characterized the majority of opinions.

Research memos from the time period when the education survey was sent revealed the unintended confusion that was created:

Within a week of sending the education survey, eight faculty members from six schools have written to ask if I wanted the contact information for the School of Music. Sending replies to explain project.

Follow-ups with education faculty seem to be a dead-end – most are saying that the School of Music holds responsibility for music teachers, and they either would not know what to say, or they do not feel qualified to comment.

Most common explanation that education faculty are giving for not being able to comment on music teacher preparation: lack of subject matter knowledge.

I thought that my explanation that the voices of education faculty are missing from the music education literature would have a much greater impact on the response rate; have heard from eight institutions now, and virtually nobody is willing to comment on the preparation of music teachers.

Education faculty did not necessarily oppose the notion of having contact with music teachers. In fact the analysis of interview data found the opposite was true, but education faculty were not comfortable commenting on the training of music teachers because they had limited exposure to those candidates. The (perceived) specialized content knowledge of music teacher preparation programs isolated music education students from their (potential) colleagues in other subject areas. The placement of pedagogical knowledge within the purview of schools of music led to education faculty treating questions about music education as foreign and incomprehensible.

The social isolation of music education faculty from education faculty resulted in a perception by music educators of their lower status in schools of music (due to the power, influence and visibility of the higher status performance culture). Members of music education departments sought recognition from external organizations as one strategy to raise their subject status. The influence of external organizations in determining the curriculum for many music teacher preparation programs across the State was discussed in a number of interviews. The groups that had the greatest authority were the Massachusetts Department of Elementary and Secondary Education (DESE), the National Association of Schools of Music (NASM) and the National Council for

Accreditation of Teacher Education (NCATE). Each organization requires certain content to be included in their members' teacher preparation programs. The accumulation of requirements from various external groups was perceived as overwhelming by members of most programs, but some treated the standards and guidelines as starting points for curricular decisions rather than goals in themselves.

A number of interviewees commented on the increased requirements for their music teacher preparation programs as a factor they consider first when developing course requirements. "Time" was most frequently mentioned as the most precious and strained resource in music teacher preparation programs. Regardless of the institution or whether the participant represented a music or education department, there was a near-unanimous belief that the requirements from multiple sources (i.e. - DESE, accrediting boards, university degree policies) had increased recently and that more content was being required of programs than ever before.

We provide everything that the state requires; it's kind of a heavy load for us...all of the requirements (from NASM and NCATE) are good but dictate a lot of content.  
(Mozart, Music Ed)

The undergraduate program is grounded in the department's mission and its approach to the undergraduate degree. And then there are various accrediting and licensing agencies... there's a significant number of credits students must take in performance-based courses which limits the number they can take outside of that range. (Mozart, Music Ed 2)

[T]here is an intense course of study... The core curriculum is... sometimes viewed as something to get out of the way. (Vivaldi, Music Ed)

Time (is missing from the current program), and that's one thing you can't control... We have a limited number of available credit hours, so there are things left out that might be integrated in later – I think a harder discussion is, what do you take out? We've not been good about that. We don't take out, we leave everything in. (Vivaldi, Ed)

(Students) are getting a BA, not a BM, and they have a heavy core, so they have to do the college core, which is heavy in liberal arts. Then there's the music core, and then the music education concentration. It's really intense, a lot of work. (Bach, Music Ed)

When an institution was a member of more external groups, respondents referenced time as being a significant barrier to their curricular flexibility. In the excerpts above, there was a constant sense of one set of requirements being layered onto another, with nothing taken out. As a result of the multiple requirements, programs that were “*grounded in the department's mission,*” now included a great deal more knowledge and skills beyond that original mission.

State licensing regulations require that music teacher preparation programs cover all emphases within music content knowledge (i.e. - performance ensembles, classroom-based general music, individual music lessons), from kindergarten through twelfth grade. For the majority of those interviewed, the expansive licensure requirements - compared

with those a decade ago, when the license was divided into two grade ranges - were beneficial to their students because they provided students with more possibilities in an unstable job market:

[F]our years from now we have no idea what kind of job is going to be available... The certification and program of study try their best to teach a broad range of job expectations, because currently the way the State regulations are set up, when a teacher is hired they aren't necessarily looking for just an instrumental teacher. Some are, but most are looking for one teacher and they are not looking for that teacher to be just a band director. (Gershwin, Music Ed)

I think ideally if you're really specialized, you're going to be better off... However, being that narrow could have its downside as well – if the orchestra program got cut and there's a job opening teaching elementary school – this is the reality.... [K-12 certification] is not ideal, but I think people end up specializing anyways... [T]hey can specialize and be available, when that program gets cut, to go down to the elementary program. (Bach, Music Ed)

I'm happy Massachusetts has gone to a one-certification procedure. I think having two (levels of certification) makes it harder for specialists to be hired... It provides curricular challenges, but makes it easier for our students to find work. (Vivaldi, Music Ed)



Although only one survey respondent indicated that a central goal of music teacher preparation programs was job placement, any discussion of licensure regulations in interviews tended to be utilitarian and focused solely on securing future employment. Faculty believed the K-12 teaching license was beneficial, which contrasted with statements about time pressures and the overwhelming amount of subject matter to be covered over the course of a preparation program.

One final consequence of the separation of content from pedagogy that was revealed in the analysis of data was the perceived inflexibility to make curricular decisions. When music teacher preparation programs were built using external requirements and regulations as an endpoint, the desire and motivation to make internal program changes was muted. For a group that expressed frustrations about there being a shortage of time to complete existing requirements, there was little incentive to make programs flexible in their view, as there was no guarantee that any proposed changes would be accepted by external agencies:

[S]ince (programs) are approved, we need to report [changes] to the State, and all are approved by national associations, so we'd have to report to them too. Not to say programs can't change, but if they do they have to get approval for it because the State can come in and say "We don't like this." [Programs are] set up to meet certain standards – State, national, university, and the programs have their own... Because of that, are there huge changes? Not many. They may develop a new course to replace one, but still meeting the standards. (Mozart, Ed)

Later in the same interview, after commenting that a central goal of all preparation programs was for students to know “what a good teacher is,” the respondent clarified the point by saying:

Know how to structure classrooms, know what they’re doing in a classroom, set it up, reflect on what they’re doing and be able to change, be open to change. When I was a teacher it was like I was always checking myself. It’s a constant recursive process: plan, teach, reflect (Mozart, Ed).

Faculty across all institutions emphasized the importance of their students engaging in personal reflection; many stated that reflection by teacher candidates was an important topic that permeated all facets of a program. For that reason, it was slightly unexpected to learn that there were so many barriers to reflection on a programmatic level.

One institution reflected a different view of the influence that external standards, regulations, and requirements held over their program. Rather than seeing regulations as a burden, adding to an already strained workload, the chair of music education at Gershwin claimed:

One thing we are looking at is: What are the state minimums that are required? Because we have to fulfill that, and then based on the mission of the college the core is the same for all students regardless of major... When you look at the amount of time, I think we are always looking at the program to be revised or

collapsed, because you always want to have the opportunity to have some flexibility with the program.

The music education faculty that were interviewed across all institutions except Gershwin expressed the view that state requirements were constantly increasing, which resulted in pre-determined program curricula. Regulations and requirements were seen as oppressive guidelines, but at Gershwin the regulations were viewed simply as a starting point. It is significant to note that Gershwin is neither an NASM nor an NCATE institution, so the only external requirements that necessitated attention were from DESE.

When music teacher preparation programs were members of multiple external organizations, they had less control over the total content of their curricula. Adding topics to music education classes over time gave the impression that music education coursework was filled with a number of disparate topics. Unlike the content of the music core, which had been passed down over generations to those members of the performance culture who were selected for advanced musical study, the content of music education was lacking a tradition and, thus, a rationale for the inclusion of additional topics. For members of the high-status subject of music performance, the weaker classification of music education knowledge was confirmation of its lower status.

Gershwin stood apart from the other programs in terms of the amount of student input and programmatic flexibility that guided ongoing reflection and changes to program requirements. The head of music education at Gershwin (which, again, is neither an NCATE nor an NASM school) stated,

The elective pool is fairly large and tends to grow based on what student interests are... I think as requirements change in the Commonwealth we're able to address other interests of the student (Gershwin, Music Ed).

The head of Gershwin was the only music education faculty interviewee who explicitly stated that the interests of students might be considered a starting point in curricular decisions; in addition, the program head at Gershwin was the only interviewee who viewed the standards and requirements of external organizations as no more than a rough guideline for programmatic content. Rather than viewing the requirements as restrictive, the program head at Gershwin expressed a desire for flexibility and ongoing reflection at the programmatic level. Faculty at programs other than Gershwin expressed a desire to engage in ongoing reflection, but that desire was seldom realized. At Gershwin, such reflection was taken for granted as a necessary step in curricular revision.

With one exception – Gershwin – most programs expressed an increasing pressure to meet the requirements from external agencies and organizations and, as a result, a large number of topics were covered in methods classes. This led to the obvious question: why was the curriculum of Gershwin's teacher preparation program more flexible? A preliminary answer was that Gershwin was not a member of multiple organizations, so the only external oversight was from the Department of Elementary and Secondary Education. However, that answer is incomplete, because, following the use of the constant comparative method, it became clear that not every institution was a member of NASM and/or NCATE. When analyzing the content of the preparation program at

Gershwin and comparing it against other programs across Massachusetts, Gershwin's program was unique in one significant respect: the program was not built around the traditions of western art music performance. Gershwin, as a jazz-focused institution, valued different performance styles. Improvisation and collaboration are essential skills for the jazz musician, but are less important for classically-trained musicians.

While the curriculum at Gershwin may not quite amount to an integrated code, the curriculum is less a collection code than other programs in the state, because the classification of music content was weaker than in programs that used a conservatory model. The classical performance tradition was described above as demonstrating strong classification and framing. Conversely, jazz performance relies on much weaker framing (which encourages greater student input and control over knowledge), which has also accompanied slightly weaker classification (although, not as weak as would be expected under an integrated code). The performance repertoire at Gershwin included a broader range of world music and popular music than was included in conservatory-style schools of music across the State. In addition, the department head at Gershwin described an intentional resistance to inflexible lists of core repertoire, which indicates a weaker classification of music content knowledge than was seen in other performance programs. The classification, framing, and code of music education knowledge (especially as related to music content knowledge) will be explored in the next two sections.

### *Summary*

Based on the analysis of program of studies and course descriptions, the explicit curriculum for music teacher preparation programs contained knowledge and skills that overwhelmingly emphasized performance, specifically the performance of Western art music. In addition, the content knowledge contained in music teacher preparation programs was highly specialized and general pedagogical knowledge was largely minimized across the State in favor of pedagogical content knowledge which, as argued above, was more similar to content knowledge than to general pedagogy.

Returning to Eisner's theory of the three curricula that all schools teach, the analysis of requirements across programs allows for determinations regarding the explicit, implicit, and null curricula. The explicit curriculum emphasized content knowledge related to performance, specifically the performance of western art music. Music theory, music history, and sight-singing all complemented solo and ensemble performance requirements; the analysis of course descriptions confirmed that non-performance classes (such as theory and history) all approached their content from the perspective of the western art music tradition. Judgments about the explicit curriculum, especially music content knowledge, were generally consistent across programs (with the exception of Gershwin – which has been discussed and possibly Mendelssohn – which will be discussed later in the chapter).

The null curriculum of music teacher preparation programs included those topics and content areas that do not fit well within the paradigm of performance described

above. World music and popular music *may* be a part of a student's preparation, but in general such knowledge tended to be elective in nature and not required. Popular music and world music not only contained content that was lacking in most music teacher preparation programs, but they also contained skills that contrasted with the traditional performance skills emphasized in programs. The performance of popular or world music is more social and collaborative in nature than traditional large-group ensembles, which tend to rely on the direction of a conductor. In addition, it remains unknown *how* the music of other cultures is taught.

The null curriculum also contained knowledge and skills related to teaching students from special populations (special education or English Language Learners). When the emphasis was on performance, especially the performance of Western art music, students were at the periphery. The central focus of instruction was placed on the musical works themselves, meaning that consideration of different learning styles was less important. 'Teaching music' was a common theme in course requirements across institutions, while 'teaching students' was far less common. This theme – of 'teaching music' – will return throughout the chapter, specifically as it relates to the teaching of classical music versus other genres of music. Vulliamy (1978) wrote about a "culture clash" between music educators and students that was found in English music classrooms, a topic that was also addressed by Green's (2002) study which contrasted the 'informal' music-making styles of popular musicians with the 'formal' music-making of classically-trained musicians. As this chapter progresses, the emphasis on classical music in Massachusetts schools of music will be explained as a political clash between content

areas of varying status, placed in competition with one another due to curricular organization using a collection code.

From the explicit and null curricula, determinations were made regarding the implicit curriculum of music teacher preparation programs. Since music content knowledge was required to such depth and pedagogical knowledge (or pedagogical content knowledge) focused on breadth and was grouped into a small number of methods classes, the message delivered through programmatic curricula was that content knowledge was more valuable and of higher status than pedagogical knowledge. Furthermore, since music content knowledge was largely represented by performance skills, technical proficiency, and understanding the theory and history of Western art music, the music of other cultures and informal music-making options were de-emphasized and (implicitly) of lesser value and status.

The influence of Shulman's theory of teacher knowledge was far-reaching in Massachusetts music teacher preparation programs. The absence of music students from general pedagogy classes further isolated the music education student and, consistent with Robert's (1993) central argument, resulted in Schools of Music being the primary locations of socialization for music students. What makes music education programs unique was that they had a long tradition of isolation. Shulman's theory, and the resulting influence it has on preparation programs, did not cause the specialized knowledge of prospective music teachers to be codified; centuries of tradition made that a reality. However, when content knowledge (and pedagogical content knowledge that mirrored



content knowledge) was emphasized to the degree that was seen in Massachusetts, then the ability to change was greatly minimized.

The Shulman-ian organization of knowledge in music teacher preparation programs reflects what Bernstein termed a “collection code” and approximated a specialized collection code. The essentialist foundation of Shulman’s organization is not one of the features of a specialized collection code; however, strong classification (boundary maintenance) between contents, strong subject identity and loyalty, early screening procedures of students, and strong framing are indicative of a collection code. Specialized collection codes, according to Bernstein, are distinguished by a large number of public examinations at the secondary level. Music content knowledge does not *technically* meet this requirement; however, if the definition of “public examination” is broadened, then the regular performances of music students (with evaluative criteria determined by music educators) could qualify music content knowledge as being representative of the specialized collection code. Music education knowledge, contrasted against music content knowledge, demonstrated weaker classification and framing, in that student control over content (framing) was encouraged to a greater degree, and the boundaries between music education knowledge and other content areas were more blurred than music content knowledge. These differences are not quite enough to classify music education knowledge as being organized using an integrated code, but as will be shown in the sections that follow, music educators are moving in the direction of an integrated code. This movement toward integration is experiencing a number of obstacles

and challenges, which were anticipated by Bernstein. In the next section, the hierarchical arrangement of content, which resulted from a collection code, is explored.

## **Theme 2 – The sociology of school subjects, as applied to the relative statuses of sub-content in music teacher preparation programs**

The curricula of Massachusetts music teacher preparation programs, organized around Shulman's theory of teacher knowledge, illustrated the qualities of a collection code, most notably the strong classification and framing of contents. The classification of music (content) knowledge was stronger than music education and education (pedagogy) knowledge. The boundary between music content and general pedagogy (or for that matter, all other contents) has been maintained for centuries, defended by the classical performance traditions that are reinforced in schools of music.

This section analyzes the boundary maintenance between music and music education knowledge, as well as the relative statuses of music, music education, and education knowledge. It is argued below that music education knowledge, as realized in teacher preparation programs, demonstrates the beginnings of a shift toward an integrated code. The hierarchy of sub-content that resulted from the collection code, and the subsequent lower status of music education faculty and knowledge, caused music educators to question their relationships with performance and education faculty. I hypothesize that music educators are questioning the underlying collection code of music

content knowledge, thereby transcending issues of high or low status by seeking new curricular models that challenge the hierarchy of contents. This will be demonstrated through an analysis of ‘tensions’ between the opinions expressed by members of the primary social groups in this study. As will be shown, the opinions of music education faculty differed from those offered by music performance faculty in terms of the prominent role of performance in teacher preparation programs and the future of music education. Disagreements revolved around *what* is taught (especially as related to the prominence of western art music), and these central issues of what ‘counts’ as valid knowledge in Massachusetts music teacher preparation programs have also been discussed in other settings, notably through the work of Vulliamy.

Music education and music performance faculty held differing opinions regarding the knowledge of most worth to music education students. What made these misunderstandings most curious (initially) was that it was noticed by one group (music education) much more than by the other (music performance). Often housed in the same building, the views expressed by the two groups regarding what prospective teachers should know and be able to do reveal the lesser status of music education when compared to music performance, as illustrated in the following comment from a music education faculty member from Mozart:

I don’t think any student comes here because they want to work with me in music education. They come to this school because they want to study an instrument

under a certain faculty member... They want to be musicians. They had a positive experience and they want to replicate it (Mozart, Music Ed2).

It was surprising to hear such a frank opinion offered by a music education faculty member, especially one from the largest program in the State. There was no sense of defeatism in this statement; rather, the opinion that students “want to be musicians” first was simply taken for granted. It is important to remember music education faculty were likely trained in the same tradition as their students – the conservatory model with its emphasis on performance and technical mastery of the Western art music canon. How does one negotiate being trained as an expert performer while simultaneously acting as a critic of the model in which one has been encultured? The answer to this question necessitated a close analysis of the beliefs of performance faculty regarding their own content, as well as of music education content.

Music faculty members who taught courses with a performance emphasis held very specific beliefs regarding the content knowledge that they believed was necessary for prospective music teachers:

[T]his is personal to me, but I think I’m right. At least early in their college music education, if not coming out of high school, they have to have a connection with the absolutely core standard Western repertoire that all music is founded on... Using literature as an example, in high school they’re going to be studying those foundational core pieces – everyone reads the Odyssey, Great Gatsby – they are the curricular structure... Our students don’t know Beethoven symphonies!

Talking about basic skills, you need to know that. You need to know the Beethoven symphonies; you need to know the Brahms symphonies... How can you live a life as a musician and not know the *St. Matthew's Passion*? The core stuff – Bach vocal music, *Psalms*, lieder, Schubert, things we glance over in our history sequence – these are really things that our majors need early on to get into on their own and listen to, and study, and look at scores. But they don't know this stuff. They don't have a connection with it. That's really sad. (Mozart, Music)

A similar belief in the overarching value of studying particular repertoire (“foundational core pieces”) was shared by an ensemble director at Vivaldi. When asked to describe the emphasis of performance groups on campus, in which all music students – regardless of their areas of specialization – were expected to participate:

Some of what we do [in wind ensemble] is important and seminal works for wind band. It's about 70% music majors, and about 70% of them are music education majors. I pick pieces that are Grade 6 pieces<sup>18</sup>, because... I can't imagine going four years and not doing a Holst march or one of those other seminal works. I'm going to do the Holst suites, Vaughan Williams, Persichetti, as opposed to a lot of more arcane wind band pieces that might not be done in a larger school. The symphonic band here is large. Because of that, I'm less concerned with the wind band canon; I want works with audience appeal. (Vivaldi, Music)

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<sup>18</sup> “Grades” of musical works refer to a scale developed by the New York State School Music Association, with a rating of 1 meaning easiest to perform and a rating of 6 meaning most difficult to perform.

For the two music faculty members above, competency as a musician was dependent on exposure to pre-selected works of music in the Western art music tradition and the opportunity to perform challenging musical works with technical mastery. In fact, the excerpt from Mozart questioned whether students were exposed *to a great enough degree* to the “masters” by suggesting that much of the western art music tradition is “glance[d] over in our history sequence.” As was shown earlier, the music history and theory requirements in programs across the State were extensive - especially when compared against the knowledge and skills addressed in music education coursework – so it was difficult to imagine how more history requirements could possibly be added to programs. Yet, it is not surprising to hear music performance faculty advocate for the inclusion of more of ‘their’ content, because performance is a high-status subject in schools of music and those programs hold the greatest power and therefore exercise the greatest control over the selection of curricular content. It is in the best interest of music performance programs to use their power to ensure that their status remains high.

Music education faculty also expressed the opinion that success as a music teacher was not possible without first achieving success as a musician. One professor at a small private higher education institution offered the following definition of a successful music teacher when responding to the survey:

The music teacher needs a thorough background in music theory and analysis...  
He/she also needs some knowledge of how that music fits into an historical context, e.g. the western canon, and/or an ethnic-cultural context, in order to elicit

an authentic performance... [M]usic exists in a sound space, in time, as performed, and no one understands that quite as well as the performing musician, one who has considerable experience in both solo and ensemble performance.

“Success” relied on content knowledge and/or experience as a skilled performer, and the performer was described as the ultimate authority on music content. Survey respondents from other institutions -- regardless of its size or whether it was private or public -- shared this view:

A successful music teacher is an experienced and confident musician across a variety of musical styles. (large/private)

A well-rounded musician (small/private)

[D]emonstrates a high degree of musicianship (large/public)

The responses above came from both music education and music performance faculty. Expertise as a performer was consistently viewed as an essential quality; music performance was viewed as having the highest status in schools of music. This is not surprising, given the large number of public performances in schools of music; the performance “quality” (often defined through a Western art music lens) was viewed as an indication of the value of the school. Public performances represented an additional source of status, one that distinguished the field of music from other content areas.

In addition to technical mastery as a performer, a number of survey respondents emphasized that a successful music teacher must be passionate about their subject area:

[M]ost of all, the teacher needs to love music and to love the act of music-making... Then his/her students may catch this enthusiasm and find their own way to a love of music (small/private)

One that fosters a love and interest in music, while developing a students (sic) musical ability, literacy, and musicianship skills (small/public)

Only for *two* survey respondents did success as a music teacher revolve around *students*:

A successful music teacher is one that is student-centered... can relate well to student needs based on their experience with them (small/public).

[D]esigns instruction that reaches all students, and not only those who choose to participate in performing ensembles (large/public).

It is significant to note that the first response above was from a professor at Mendelssohn, an institution that was undergoing a major curricular revision, with advanced coursework in theory being substituted for a broader range of music subject matter, including non-standard ensembles and the music of non-Western cultures. The second excerpt provided one of the few direct challenges to the tradition model that was found in survey responses from a member of a 'typical' program (or one designed on the conservatory model). The performer-as-musician paradigm permeated most institutions, but in the second excerpt, the notion of "reach[ing] all students" was a direct challenge to that model and an attempt to change the definition of a 'successful music teacher' to include more than performance proficiency.



Did this relatively consistent view, expressed by both performance and music education faculty, suggest that schools of music shared a common sense of identity with their subject matter, much as Siskin had proposed for teachers working at the secondary level? Initially, the survey responses suggested this was the case. Music education faculty repeated the notion that prospective music teachers should be expert performers. However, when music education faculty members were asked in one-on-one interviews to describe areas in which they felt the traditional music education curriculum warranted revision, it became evident that music educators were members of a barely-visible sub-culture. Interviews revealed that music education faculty (privately) questioned the value of the performance emphasis in preparation programs.

The opinions expressed by music performance faculty who worked in conservatory-style settings were of the intrinsic value of Western art music as the foundation of all other music, and of the necessity for students to be well-versed in notable works from the canon. Those thoughts reinforced an aesthetic philosophy that placed value on the works of art that were studied in programs. This stands in stark contrast to the opinions of music education faculty, who expressed a greater desire to connect with students' interests, expose students to a variety of teaching styles, and include the music of other cultures – notions that were rooted in sociological theories. These differences in values were most obvious when the two groups were specifically asked to discuss the value of performance for music education students. Music performance faculty, as the maintainers of the strong boundary of music content

knowledge, rejected views that deviated from their core beliefs, because maintaining strong classification was essential to maintaining their high status.

The contrast between the opinions of music education and music performance faculty members supports the work of Vulliamy (1978; Vulliamy, Kimonen, Nevalainen, and Webb, 1997; Shepherd and Vulliamy, 1983, 1994), who argued that school music – generally referred to as ‘serious’ music – was incompatible with student (or out-of-school) music and that school music was considered more legitimate and more worthwhile of study by the music education community. Vulliamy (1983) argued that ‘serious’ music is explained as being of higher quality than popular music using ‘absolute’ evaluative criteria that originated in the western art music tradition – namely, standard rhythmic and harmonic notation (p. 5). Many of the traditions of popular music – especially those rooted in the blues and other African-American traditions, such as improvisation and non-classical timbres – do not adhere to standard notation and, therefore, are necessarily going to fail any evaluation that uses the terms dictated by classical music traditions.

In an earlier work, Vulliamy (1978) described a ‘culture clash’ in English classrooms between school music and student music; but in his 1983 work, Vulliamy analyzed Ontario classrooms and found that although there was no overt culture clash, students’ music was included in class discussions in a manner that emphasized the superiority of western art music. As an example, Vulliamy (1983) described an Ontario music classroom, in which the teacher was playing a Buddy Rich recording; despite the

energetic music, students remained motionless. The class discussion that followed explained the lack of enthusiasm that was evident from the class: the discussion of the recording “was couched solely in terms of harmonic-rhythmic framework” (p. 7). While students’ music was included, it was done in a manner that dismissed the unique features of the music as being irrelevant to classroom discussion and consideration. Likewise, the music curricula of Massachusetts music teacher preparation programs were found to emphasize performance skills from the Western art music tradition, while denying the importance of musical elements (often from different genres, such as popular or world music) that were incongruent with those performance traditions.

Music performance faculty believed that in order to be an effective teacher one must first be a skilled musician. As was shown in the analysis of survey data, success as a musician was defined as the possession of technical proficiency in performance, an exposure to “important” musical works, and a deep understanding of the theory and history of Western art music. This definition of a successful musician was repeatedly criticized during interviews. The question of “How essential is it for prospective teachers to be master performers?” was voiced by music education faculty members frequently and without prompting. The music core at most institutions was identical for performance and education students, with regular ensemble participation, performance juries and recitals being common requirements for all music students, regardless of their area of specialization. But not everyone inside schools of music accepted the performance-only paradigm as a certainty, as was illustrated in the following exchange with a music education faculty member:

*Researcher:* Do you think the end goal of music in K-12 public schools is performance?

*Interviewee:* My general impression of elementary programs is they're really teaching the whole child – reading, writing, composing, improvising, moving... you're looking at the whole musical child.

*Researcher:* And secondary programs? When I taught, I felt like there was an assumption that elementary programs included many types of musical knowledge, but that never extended to secondary schools.

*Interviewee:* Amen! You're the only person who's said that. That's exactly where I was going.

*Researcher:* Do you discuss it in class?

*Interviewee:* Yes! All. The. Time. All the time. It's a very heightened topic for me. I have major issues with the model of music education in middle and high school.... There's a winter concert and a spring concert and literature to be learned. And I'm seeing almost nothing besides that. [Students] are not being educated as the whole musician; they're becoming ensemble players or choral musicians... I am on my soapbox with my methods students constantly... [We describe elementary activities in class and how they may be adapted for ensembles] – it takes five minutes at the beginning of the band rehearsal. When we do a composition exercise suitable for elementary classrooms, we can bring it

into a band setting... I want [prospective teachers] to think outside the box. I want them to be teaching the whole musician, asking them to do more. (Bach, Music Ed)

The large conservatory-style model at Bach created an environment in which this music education faculty member expressed the need to be “on my soapbox with my methods students constantly.” Notice that while the conservatory model was viewed as problematic and not ideal for *all* prospective public school music teachers, the example that was offered of one potential instructional method (including non-performance activities that occur “five minutes at the beginning of a band rehearsal”) still adhered to the traditional ‘music as performance’ paradigm that has denied access to so many. The traditional large ensemble-focused organization of secondary schools – the very structure that reinforces the traditions of western art music by producing a steady group of new, highly-specialized musicians to enter postsecondary schools of music – was not made problematic. The assumption was that large ensembles would remain but their foci could be changed slightly to incorporate non-performing activities. The main challenge with this type of approach is that it is unlikely to question the power and high status that performance has enjoyed, and without addressing these power issues there is no reason to believe schools of music will dramatically change. The cycle would then continue: secondary programs emphasize large group performance; a select few from those programs are initiated into the social world of performance and continue with their studies at the post secondary level; and music teachers exit programs identifying first as performers.

One survey question asked respondents to comment on how experiences within the school of music prepared prospective teachers. The answers from music education faculty tended to describe pedagogical skills, but the following response maintained the notion of students being primarily prepared as musicians:

The School of Music offers prospective music teachers the opportunities they need to grow and become the best musicians they can be. If they are not good musicians, they will not be good music teachers. That is not to say that every good musician will be a good music teacher, but a poor musician will not make a good music teacher. (small/private)

While the majority of respondents stated that performance skills were an essential component of becoming a ‘successful’ music teacher, few emphasized this belief in their description of how experiences within their school of music prepared successful music teachers. Instead, many listed pedagogical skills and traits that were developed through School of Music coursework, including “relates to students,” “teaches using multiple instructional strategies,” and “able to understand the local context and adapt their teaching accordingly.” Responses about specific experiences within a school of music generally focused on the knowledge that was included in methods classes. However, these same participants failed to mention those pedagogical skills when describing a successful music teacher; success as a music teacher most often relied on the content knowledge that a musician was expected to possess. Most of the definitions that were

offered of a ‘successful’ music teacher did not align with the experiences that prospective music teachers completed in their preparation programs.

When asked how experiences *outside* the School of Music prepared successful music teachers, survey respondents again implicitly challenged their earlier definitions of a ‘successful’ music teacher (as being tied primarily to success as a performer). For example:

I believe every teacher needs to be well-rounded and I am a firm advocate of the liberal arts tradition... The ivory-towered musician is a figment of someone’s imagination. The great composers were Renaissance people. The musician communicates the composers’ ideas about the world and filters them through his/her own in that act of communication. The music teacher does the same. If he/she is isolated from their world or knows nothing of it, he/she has little to communicate. (small/private)

The above response came from the same respondent who had previously stated that a successful music teacher “needs a thorough background in music theory and analysis... [and] should have a performing background.” Those thoughts were apparently incompatible with the response given above; a thorough background in specialized areas makes it difficult to imagine there would be enough remaining time in a program for the development of a “well-rounded” musician rooted in the liberal arts tradition. However, extensive training in theory and history *is* compatible with the traditional view of

classical performance traditions as being the most legitimate and the most worthy of study.

Three respondents interpreted the survey question about students' "experiences outside the School of Music" in an unexpected manner. Although I had intended the question to refer to on-campus experiences, the following responses suggest the question was interpreted differently by many respondents:

I encourage my students to attend local and national music conferences... Many times, our students are the only music teacher in a school, and having a community of peers is important both professionally and personally (small/public).

[Experience outside the School of Music]: 1. Ensures broad-based musicianship. 2. Promotes excellence in artistry. 3. Fosters real-life, mentored experiences (large/private).

We encourage our students to attend performances in the area (large/public).

For these respondents, the reference to "experiences outside the School of Music" was interpreted as 'opportunities for students to continue their training as musicians'. The implicit message of the first response, "having a community of peers", was that the isolation of teaching music (being "the only music teacher in a school") was resolved by finding other *music* teachers, rather than teachers of different subjects who are in the same school. This view reinforced Siskin's notion of secondary teachers primarily



identifying with their subject community. The implicit consequence of such a view is that music education students were encouraged to further isolate themselves from other prospective teachers. These responses also indicated adherence to the traditional performance paradigm: music education students were being trained as expert musicians, so students' experiences outside the School of Music were described in terms of their development as expert musicians. These survey responses magnify the strong classification of music content knowledge (because all knowledge is seen through the lens of high-status performance knowledge and experiences in other content areas are not considered) as well as the dominant western-centric musical ideology that Vulliamy described.

The implicit curriculum, described earlier, emphasized the higher status of the performance in the western art music tradition. One of the central curricular questions raised by music education faculty was "Whose music should be taught?" This same question was of central importance to Vulliamy (1983), who claimed "different kinds of music articulate different social meanings and reflect different social statuses" (p. 12). For performance faculty (except for at Gershwin), the question of whose music should be taught was answered by centuries of tradition; they believed that the time-honored western art music performance paradigm was appropriate and should be further strengthened and defended.

The selection of required music content knowledge (the explicit curriculum) delivered an implicit message of the inherent value of classical music, thereby

minimizing the value of non-classical music. Shepherd and Vulliamy (1983) argued that school music stressed “the artificial divorce between mind and body” (p. 15) and that the teaching of traditional musical notation was at the heart of de-personalizing the musical experience. While certainly a wide number of examples may be offered regarding the rigid structure of musical notation in the Western art music tradition, I would suggest that grouping all notation-based musics together may be overly reductionist. The authors claimed, due to the dominant notational conventions of Western art music, “no musical utterance may be made which cannot be analysed notationally” (p. 13). In other words, the performance practices of world and/or popular music, which sometimes include half-tones or other sounds that exist “in between” the spaces of conventional notation, would be considered illegitimate as valid musical knowledge. I argue that while this is generally true, it does ignore some 20<sup>th</sup> century musical compositions that featured non-standard notation and harmonic structures. For example, the high school concert band “standard repertoire” now includes some works – for example, *Epinicion* by Paulson and *Symphony No. 1 (In Memoriam Dresden, 1945)* by Bukvich – which each contain decidedly non-traditional notation<sup>19</sup>. This is not intended to dismiss the central and important point being made by Shepherd and Vulliamy, but instead to suggest that the point the authors make is not so much addressing the rigid content of music curricula as much as they are advocating for different styles of musical thinking that are not accepted practice in the

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<sup>19</sup> Paulson’s work contains jagged lines with arrows pointing straight up – indicating that each performer is meant to (at their own individual pace) glissando to the highest note possible; one movement of the Bukvich Symphony foregoes notation entirely in the middle, and instead performers see a sketch meant to represent the firebombing of Dresden in World War II.

western art music tradition. One of the central arguments being offered in this study is: traditional notation itself is not necessarily the reason that music education has proven resistant to reform; strong classification of music content knowledge (of which notation may be considered one component) has created a system that is resistant to reform.

Preference in music teacher preparation programs (especially those in the conservatory tradition) was given to those sets of knowledge that were deemed most appropriate for a professional musician. The emphasis on Western art music in this model was exemplified by an in-depth study of music theory and ear training, as well as ample opportunities to perform in traditional large ensembles. In addition, the most consistent music education-specific knowledge across programs was conducting methods and the study of secondary instruments, both of which further reinforced the “music education as performance” paradigm. Music education methods classes covered a broad range of classroom-based teaching skills, from assessment to standards-based curriculum development to classroom management. Students in music teacher preparation programs were expected to cover core music content to great depth, but to “address” *music education* content to a far less degree, in favor of breadth.

Music education as a content area displayed lower status within schools of music – inferior to performance studies, music theory and composition. The number of music education faculty members was dwarfed by music faculty in other areas. In addition, many members of music education faculty were adjunct or temporary. As a low-status subject, music education adopted the strategy of ‘attaching’ itself to a higher status

subject (music performance). In fact, music education was located between *two* higher status subjects: music performance and (general) education. For music education as a field, there was “[n]ot so much domination by dominant forces, more solicitous surrender” (Goodson, 1981, p.178). As music education ‘aspired upwards’ toward higher status, the field found itself between two fields with competing backgrounds and values. Music education as a field had not fully conformed to the performance paradigm of music content knowledge, and music education faculty members expressed frustration with the overemphasis on western performance skills under the traditional music curricular models. Yet, because music educators are geographically separated from their peers in general education, and because the credit requirements for music content far exceed those for general pedagogy, music educators gravitated toward those who were closest – the performance faculty. Music performance knowledge was reinforced through a number of sub-content areas (i.e. - theory, history, and ensemble performance); the result was that music performance was not only the highest status content area in Schools of Music, but it exuded an intellectual force, of sorts, that drew music education knowledge closer. The “solicitous surrender” of low-status music education to higher-status music content undermines efforts by music education to establish a subject identity that is different from the performance paradigm.

As argued above, the curricula of Massachusetts music teacher preparation programs were heavily influenced by the multiple requirements from different external organizations. Why, then, did music teacher preparation programs seek membership in NASM and/or NCATE, knowing that the additional requirements would add to existing

time pressures? That question was asked of an education faculty member from Bach, who answered:

[S]chools like us are looking for an advantage; (NCATE membership) makes us more competitive. It's not required, but it is important to our population that we have that higher [accreditation] level. But it has taken over our lives. (Bach, Ed)

Similar thoughts were expressed by music education faculty regarding NASM membership. They acknowledged that NASM membership added another layer of requirements to an already time-strained program of study but believed the added pressure was worth the label of "NASM Institution". Paradoxically, by seeking higher status and recognition through membership to multiple external organizations, music educators believed music teacher preparation programs were overloaded with requirements and consequently held lower status in schools of music.

Due to their membership in multiple organizations, many programs were organized in a "checklist" fashion, with a large list of essential knowledge from each accrediting group to be included through any means possible. The requirements revealed the status and hierarchy of sub-content of musical knowledge, with performing skills possessing the highest status and music education knowledge the lowest. Music core requirements, often referred to as 'university requirements' or 'degree requirements' have existed for the greatest amount of time; the music core was part of a tradition that predated the institutions themselves. Music education knowledge in this context was the newest field of study and, in the view of many music core members, lacking the tradition

(and therefore, the validity) of music performance knowledge. Music education knowledge was often dismissed by performance faculty as potential ‘fads’. With multiple topics being covered in an average music education methods class (e.g. – assessment, multiculturalism, classroom management, alternative instructional techniques, curricular organization, and teaching students with special needs), music education knowledge was viewed by those in the higher-status field of performance as being disconnected from the central ‘core’ knowledge of music performance.

The case of music education revealed a low-status subject that sought recognition from a number of sources, including external agencies. As a result, and ironically, music education knowledge eventually *lowered* in status by compromising its core identity in order to align with the expectations of external organizations. The irony in the strategy used by music educators was that by seeking higher programmatic status through membership of multiple external agencies, the requirements in music education became so vast that they were easily dismissed by the high-status performance faculty in the same building as being disconnected from high-status performance knowledge. By seeking higher external status, music education programs put their internal status (in schools of music) at risk.

Music education represents a subject that is trapped in the subject hierarchy of a collection code. In order to survive, music education has sought shelter first from external groups to try and raise their status, and then – failing in that strategy - in the shadow of high-status music performance departments. As a result, and because of their sense of

membership to the music ‘community’ (meaning the traditional music performance community in most institutions), music educators assume the implicit responsibility of maintaining the borders of music’s strong classification. Bernstein (1975) claimed:

[S]trong *classification* reduces the power of the *teacher* over what he transmits, as he may not over-step the boundary between contents, *and* strong classification reduces the power of the teacher *vis-à-vis* the boundary maintainers (p. 90, emphases in original).

The central challenge for music education, and the main tension that was identified in this study, is attempting to resolve the power and influence of the performance paradigm with their own notions of changing classrooms and outdated curricula. Music education faculty privately questioned the collection code under which the music teacher preparation curricula were organized, but due to their lower status, attempted to maintain strong relationships with the higher-status performance field. Music educators implicitly revealed their desire to move away from the performance traditions that have dominated music education, suggesting a move away from a collection code. Yet, music educators did not possess or allies the power to move toward an integrated code.

Bernstein (1975) stated, “a move from collection to integrated codes may well bring about a disturbance in the structure and distribution of power” (p. 104). According to Vulliamy (1983), the traditional harmonic framework of classical music, especially when compared against popular music rooted in African-American music, “serves as a

symbolic code for the social structure within which we live” (p. 10), due to the hierarchy of tones that results from classical harmony:

It is as if the other notes *of the harmonic-rhythmic framework* are pre-existing atoms, to be placed at will in a piece in the same way that workers in capitalist society are seen as impersonal sources of labour to be placed at will in a predetermined economic system. As people in capitalist society have difficulty in relating to one another other than through the centrally and distantly controlled filters of the work-place, so the individual notes of the harmonic-rhythmic framework can only relate to one another inasmuch as their significance is mediated through the central, distanced control of the key-note (p. 11, emphasis in original).

Vulliamy presented an argument that traditional tonality represents relationships that result from capitalist structures. In fact, Vulliamy’s musical metaphor aligns well with Bernstein’s theory of a collection code; subjects in a collection are distinct and hierarchical, much in the same way that tones in the traditional harmonic framework are distinct and hierarchical (“gravitating” toward the key-note, or the central tone around which a musical work is composed), which in turn reflects the social organization of industrial capitalist societies, where classes are distinct and hierarchical. Preservation of subject boundaries equates to preservation of the dominant social framework (Ibid.).

What does the persistence of the traditional performance paradigm say about the status and identity of music education programs? And more important for the future of



music education, is the higher-status content area of performance able and willing to adapt to a broader definition of what ‘counts’ as being a musician?

Roberts (1993) described the socialization of music education students as primarily focusing on their introduction to the culture of performance, with a teaching identity introduced near the end of a preparation program. For this study, Roberts’s work was confirmed in that faculty in Massachusetts music teacher preparation programs expressed difficulty in introducing a music teacher identity to their students. This tension between a teaching identity and another identity was also addressed by education faculty in other content areas. The difference, though, was that students in other teacher preparation programs often begin the process of teacher identity formation earlier in their programs than was evident in music:

[In the Introduction course] we talk about content, but only a little. They take it the first year, so it is more setting the stage to shift their views from being a student to life on the other side of the desk. (Vivaldi, Ed)

Compare the above response with the following. The significant difference in music teacher preparation programs was evident:

Within the first year or so, they get pulled more deeply into the musician side of things, part of that culture... And it’s probably only in student teaching that they empathize more with the teacher than the musician, and we hear the conversations change. (Mozart, Music Ed2)

Music students focused on content early in their programs, while education students in other subject areas began to develop their teaching identity much earlier in their programs. Faculty members who had a role in music teacher preparation programs across the State expressed variations of these points. Education faculty introduced the teacher identity relatively early in their programs, while music education faculty expressed a much later adoption of the teacher identity. In fact, there was little motivation to adopt a music teacher identity early in programs, because much more attention was given to the performer-musician identity due to specialized coursework in music. No education faculty member stated that science teachers, for example, must be accomplished scientists in order to be successful, yet the notion of becoming a skilled, successful musician was a prerequisite (but not necessarily the only prerequisite) to success as a music teacher. It is possible that other low status subjects in the overall school curriculum share this emphasis on subject matter, but other subjects were beyond the scope of this study. An education faculty member at Bach noted that all secondary education students completed the majority of their training apart from other education students (“History, art, music, whatever – they are trained first to be experts in their content area,” I was told), while at Vivaldi, music students were the *only* education students that were separated from other education students.

Performance knowledge is of higher status than music education knowledge in schools of music, which was evident throughout interviews with those in the high-status music field of performance. Music performance faculty worked with music education

students as much as music education faculty; in fact, during the initial years of a music teacher preparation program candidates spent far less time with music education faculty.

The values and beliefs of performance faculty were examined, in order to determine the potential implicit messages delivered to music education students. A performance faculty member from Mozart was asked to describe how music education had changed in recent years:

I see my students being trained farther and farther away from music and more towards assessment and advocacy, and what I would call ‘jargon words’ like assessment – you could spend so much time talking and debating and writing about it... but in fact, music has core inherent validity as an art form. I don’t understand why as human beings we don’t trust and understand music is a value. I mean, ancient Greeks valued music like one of the spheres that drove the universe, which it still is! The more we train our students to stop focusing on the music itself and start thinking and trying to decipher how kids work to keep music in our schools, the more we’re shooting ourselves as we go forward... I don’t think you can love teaching. I think teaching is a vehicle for loving your subject matter... there’s something about the way we’re training music educators, it’s almost like we’re trying to get them to love teaching (Mozart, Music)

The terminology used (“jargon words”) placed music education knowledge at a significantly lower status than ‘pure’ musical subject matter. The implicit message was clear: students were not focusing on what was most important – namely, music content

and especially music content that is based on the conservatory model of large ensemble performance and technical proficiency. For many of those whose specialization area was music performance, it was more important for all music students (and especially music education students) to love the subject of music than it was to love their future role as music teachers.

Music education faculty in this study often stressed that changes were overdue in music education, or at the very least, that music education as a field of study must adapt in order to stay relevant. However, since music education departments were housed in schools of music, where the tradition of performance was strong and there was little incentive - and virtually no venue - to question the relevance of the dominant paradigm, significant obstacles to change existed. Music education as a sub-content area held significantly lower status and, therefore, less power and control than music performance. The desire of music educators to adapt their curricula was limited to those changes that aligned with the higher status area of music performance. The following exchange regarding whether the “next wave of music education” would conflict with the traditions that have forged the identity of music as a content area expressed the challenge of questioning the high status of music performance in a way that would result in meaningful change:

*Interviewee:* [Music performance faculty] will seek out confirmation of the model they are more comfortable with. So, when our groups go on tour, they visit excellent programs. Their model is valid and strong in that context, so they won't

come back and say “We need to do things different,” because that’s what they see and that’s their reality.

*Researcher:* What do you think it would take to change the performance emphasis?

*Interviewee:* I have no idea, but I’ll try [to explain].

*Researcher:* It’s a significant culture shift.

*Interviewee:* Yes, it’s an extensive culture change. I think there would have to be some serious shock to reality... There’s little evidence [to suggest enrollments in performance are decreasing in universities]; yet, looking at other evidence – the use of iPods, how people listen, make and are involved with music – very few are involved in bands and orchestras. (Mozart, Music Ed2)

This music education faculty member was trying to anticipate innovations in music education by examining new and previously-ignored indicators, such as students’ use of iPods. However, there was no indication that music performance faculty – who hold the highest status in a school of music – considered this form of evidence to be legitimate. As a result, it is difficult to imagine radical changes to music education programs while the performance-based emphasis of conservatory settings continues to attract new music majors year after year. Without an exodus from conservatory-style programs, there is no challenge to the ‘musician as performer’ paradigm, and the high status of music

performance persists. Goodson (1981), when describing the evolutionary patterns of school subjects, stated

High status academic knowledge gains its adherents and aspirants less through control of the curricula which socialise than through well-established connection with patterns of resource allocation and the associated work and career prospects these ensure (p. 178).

Because schools of music continue to recruit full classes of students who are drawn to performance (the highest status content area in most schools of music in this study), music performance knowledge (and often, the performance of Western art music) maintains its high status. The pattern of resource allocation favoring performance is reinforced.

Since music education faculty were familiar with, and had themselves been trained in, the culture of music performance, it was not uncommon for music education faculty to express their beliefs about the benefits of the performance culture:

Within studios on the performance side, there's the constant process of students being focused on constantly improving and there's a strong culture there, even once they leave the university... We are trying to build that into the teaching culture (Mozart, Music Ed2).

The “strong culture” of the higher-status performance field may not be adaptable to the lower-status teaching culture. As has been described throughout this chapter, the two

fields hold significantly different values, traditions, and beliefs. In addition, attempting to transform the performance culture into a teaching culture may not provide the “serious shock to reality” that is necessary to drive curricular change in music education programs.

### **Theme 3 – The classification, framing, and code of music education knowledge**

Thus far, Shulman’s theory of teacher knowledge has been presented as the organizational model around which music teacher preparation programs in Massachusetts were organized. Then, the Shulman-ian curriculum model was presented as an (imperfect) example of Bernstein’s collection code, including the subject hierarchy and subject loyalty that typify such a code. Music content knowledge, with its long tradition, has firmly entrenched its place in higher education and is of higher status compared to music education knowledge, which is a far younger field of inquiry. General pedagogical knowledge, virtually non-existent in music teacher preparation programs, was transformed into pedagogical content knowledge, and appeared to be more aligned with the values of the content area than to general pedagogical knowledge. As music education reached for higher status, the field was pulled between two competing content areas: music and education. In the section that follows, music education knowledge is further described, in terms of its status relative to other content areas and its classification and framing relative to the other content areas represented in the music teacher education curriculum.

The contributions of Eisner, Shulman, Bernstein, Goodson, Siskin, and Ball have helped to shape an understanding of the explicit, implicit, and null curricula in music teacher preparation programs. The final step of data analysis was to ask how the content of music teacher preparation program had been selected and distributed, and how the boundaries of knowledge were determined and defined. For this, the work of Bernstein helped to explain the relationships between content and sub-content areas. Bernstein's (1975) theories of classification, framing, and code explained relationships between knowledge areas and the social processes that determined the permeability of knowledge sets. Based on the analysis thus far, music content knowledge exemplified what Bernstein called a 'collection' code, noted for its rigid knowledge boundaries ('strong classification') and ritualized control of the content, sequence and timing of instruction ('strong framing'). The challenge in applying Bernstein's theories to the content of music teacher preparation programs was that sub-content within the area of music exhibited varying degrees of strength in classification and framing. For example, music performance demonstrated the strongest classification and framing, with content reinforcing the traditional performance paradigm and little to no student input on the curriculum. Music education demonstrated both strong and weak classification and framing simultaneously, as certain topics (such as multiculturalism or assessment) were typically discussed across a number of courses, suggesting their application to a number of sub-content areas within music education, while other topics (such as conducting) were more traditional in the sense that content was pre-determined by instructors and was distinct from other topic areas.



The perceptions of those outside the music education subject culture, especially the perceptions of colleagues who worked in close proximity to music educators, differed regarding the purpose of music education, definitions of what it meant to be a musician in the 21<sup>st</sup> century, and the value of subject matter and/or pedagogical knowledge for the prospective music teacher. One recurring opinion expressed by music education faculty across the State was the need to change how music was taught in schools. Music education faculty held very different opinions about what those changes might include, when compared with the opinions of their colleagues in music performance. Music core faculty members did not believe major changes were necessary for public school music education. In fact, many argued that the only changes that were needed were for a return to the performance orientation that they believed was being minimized in schools. Music performance faculty suggested the need for stronger classification and framing, while music education faculty sought weaker classification and framing. Most performance faculty noted that the most significant advancement in the past two decades was “higher-quality band literature... better arrangements and better original works” (Vivaldi). Music education faculty, however, believed that music teacher preparation programs should be prepared to adapt quickly and criticized the content requirements contained in music teacher preparation programs as being inflexible and rigidly tied to the traditions of Western art music.

When asked about the specific knowledge that should be included in the music teacher preparation programs of the future, music education faculty expressed the following beliefs:

Restructuring courses – not adding them – so they reflect what we’re trying to accomplish. For example, we wouldn’t have methods courses, as they’re titled right now; we would shift to a “foundations” course, try to incorporate a variety of alternative teaching methodologies within the structure. It wouldn’t necessarily be extensions of conducting classes. So, in secondary methods class, you would deal with the ensemble setting, but also the classroom setting at the secondary level. (Mozart, Music Ed2)

We are trying to learn how to move this program forward, into this century. I always struggle with the Western model. (Bach, Music Ed)

These excerpts reveal an internal dilemma by music educators who are attempting to reconcile their beliefs of the need to reform the very Western-centric music education model in which they were trained and encultured. The knowledge base of the music core (performance) demonstrated strong classification and framing; the aesthetics philosophy indicated that musical works (especially those in the western tradition) were worthy of study because of their unique and essential contributions to humankind, and the aesthetic argument was defended by performance faculty. As such, a classroom-based course at the secondary level was a relatively new notion for music educators, because musical study at the secondary level has traditionally been organized around large-group ensemble performance with a specialized educator (the conductor) determining the direction of the group’s performance, the literature its members will be exposed to, and the manner in which performers will advance through these ‘essential’ works. The program head at

Mozart stated that the “new [classes] wouldn’t necessarily be extensions of conducting classes,” which implied that current music education classes at Mozart more closely aligned to the performance paradigm.

Music, with its roots in an aesthetic philosophy, was incompatible with the psychological and sociological influences within education. This tension between the competing and conflicting desires of members of the music education and general education communities emerged throughout interviews. Music educators simultaneously expressed a desire to revise the performance-based curricular model (“We are trying to learn how to move this program forward, into this century. I always struggle with the Western model.”), while concurrently describing the value of performance (“there’s a strong culture [on the performance side] ... We are trying to build that into the teaching culture”). Likewise, education faculty were unable to reconcile their desire to have prospective teachers collaborate across content areas with their belief that the highly specialized content knowledge of music teachers required their isolation in schools of music, as is explained below.

Education faculty in most programs across the State had minimal responsibility with the training of music education students. The teaching of pedagogical content knowledge became the responsibility of schools of music and music education departments. Yet, when speaking with education faculty about the sense of collaboration that was nurtured when prospective teachers from different subject areas worked together in general education (pedagogy) classes, a common sentiment in interviewees’ responses

was that the voices of music education students were missing from their classes and that the inclusion of music education students would be beneficial for all prospective teachers:

We could do a whole lot more with the arts [than in the past]. One of our goals is to be more flexible with art, music and theatre. [Education students] take two courses in the arts... I'd like them to choose more, but it usually means you have to stay longer. We're not developing passion... I don't have much contact with music students, except when things go really wrong. It wouldn't be bad to have them around more. (Bach, Ed)

I have missed the music education people because they do raise different questions and they do bring a different dynamic. It benefits everyone. (Vivaldi, Ed)

Among education faculty the belief that *all* prospective teachers should share mutual experiences was tempered by an understanding of why music education students spent their time in schools of music and not in general education classes with their peers. The content requirements in music were viewed as so vast that education faculty believed it was appropriate for music students to complete their education coursework in the same place where they studied content. In the view of education faculty, music content knowledge and music education knowledge were highly specialized, which is consistent with Bernstein's claim that in a collection code students are carefully screened and granted membership status in knowledge communities as they advance further along the path towards realizing the "ultimate mystery" of the subject. Education faculty, having

minimal contact with music students, developed ideas about music education and music education students that were inconsistent with the stated beliefs of music education faculty. For example, the following exchange illustrates the perception of an education faculty member at Bach regarding a significant difference between music education students and other education students:

*Interviewee:* [S]ome of the secondary students really identified with being teachers. I think if you're a math major, there's so much pressure not to teach. Those kids are really committed to teaching. They constantly have to answer why they want to teach.

*Researcher:* There is a literature base arguing that in Schools of Music, students enter with a strong identity as a performer, which makes it a challenge later to add on the identity of a teacher, because –

*Interviewee:* I would assume with music, because it's so hard to make it professionally, that it's the opposite of the math example. The parent of the music student might encourage them to get the teaching degree to fall back on. (Bach, Ed)

Throughout the interviews for this study, music education faculty frequently expressed their frustration with the “Those who can't do, teach” perception, often without any prompting from the researcher. Yet the perception of this education faculty member revealed a significant misunderstanding of the core beliefs of music educators. Such

misunderstandings arise from the isolation that is inevitable from strong classification. Music departments and education departments had minimal contact with each other, so misunderstandings were to be expected.

When education faculty were asked whether prospective teachers from other subject areas should be trained primarily in content-based programs, in a way that was similar to the experiences of music teachers, the typical response was that music necessarily included a broader range of content (due to the K-12 license) than other content areas. Specialization is common under a collection code, as those who maintain the boundaries of knowledge are expected to have deep content knowledge. Specialization (or the perceived specialization) of music knowledge led to an isolation of music education students from education students in other content areas. As the Literature Review indicated, music teachers experience geographic and professional isolation in schools. The results from this study suggest that this isolation was actually ingrained in prospective music teachers before they entered classrooms. The perception of education faculty that music content was highly specialized, and the extension of that specialization to music education knowledge, resulted in the professional isolation of music education students early in their preparation programs.

The geographic isolation of music education departments in schools of music was accompanied by professional isolation from music performance departments within schools of music. The role of performance in music teacher preparation programs was a contested area and demonstrated the conflicting and contradictory opinions offered by the

two groups. One view of musicianship held that technical performance skills were most important and was expressed by many music performance faculty members. A contrasting view, common among music educators, stated that a wider range of knowledge and skills was necessary for students who completed teacher preparation programs:

Unfortunately, I think most might define success as in the success of their ensemble and their performance... I want them to teach individual children in an ensemble, and let every child rise to the height of their own ability and the ensemble's ability (Bach, Music Ed)

[W]e could remove some of that performance base in favor of the pedagogical side of the equation... It's sort of a self-perpetuating model (Mozart, Music Ed2).

Those music education faculty members who were interviewed for this study described their work environments as collegial, with regular informal interactions between music education and performance faculty. However, there was a fundamental difference in opinion between music education and performance faculty regarding the knowledge that prospective teachers required. Music performance faculty consistently stressed their desire for students to be well-versed in the 'Western canon' because they believed those works held merit on their own and were worthy of advanced study because of their place in the tradition of music performance. Music education faculty wanted students, not musical works, to be at the center of instruction. The atmosphere in schools of music may

have been collegial, but that collegiality did not yield common curricular understandings between music education and music performance faculty.

When interviewing music (performance and education) faculty, there was a consistent message that public school music teachers must be able to teach two distinct types of classes: classroom-based general music classes and large-ensemble performance groups. General music was generally thought of as the responsibility of elementary music teachers, while in middle school and high school, ensemble performance was the presumed curriculum. When asked how general music (elementary) classes differed from performance (secondary) classes, in terms of what was expected from teachers in each setting, the following opinion was offered:

[I]t's foundation work. You know – skills, audiation, notation... The goal may be performing at the highest levels if you take an instrument, but also to have a literate audience as adults. We are preparing our own audiences, someone who can appreciate, can make connections that the curriculum frameworks talk about. We talk in instrumental methods about which standards apply most to us. Of course they all apply to us; but, they all are important at the elementary music level. In performance (classes), you're concerned with performing higher level repertoire. (Vivaldi, Music)

Here, performance was defined as the ultimate goal of music education, meaning secondary music education would naturally focus on performance skills. In the earlier grades, it was clear that there was more to be covered (“all [standards] are important at



the elementary level”), but ultimately all knowledge and skills covered in the earlier grades were intended to prepare those students who will participate in advanced ensembles in secondary school and to prepare those who will not participate in ensembles at the secondary level to become members of a knowledgeable audience. Aesthetics puts valued on ‘timeless’ works of art. Students under an aesthetic philosophy were responsible for acquiring knowledge, not questioning or co-constructing it. The strong classification and framing of the traditional model of music education place teachers in the role of expert, requiring the teacher to possess the specialized knowledge that is necessary to deliver the approved content of the music core.

Elementary teachers were expected to ‘provide a foundation’, especially for those students who elected to pursue advanced musical study in the secondary grades. Yet, despite the initiation period of elementary school, which sorted students and identified those who would be granted access to advanced musical study in secondary school, performance faculty lamented the lack of ‘basic, core’ knowledge of Beethoven symphonies (for example) or unfamiliarity with ‘exemplars’ of wind band performance literature. The following quote from a faculty member at Mozart explains the perceived appropriateness of the secondary school emphasis on performance:

I wish so much that we could just focus on actual music itself. I’m not talking about just performance and locking ourselves in a practice room... (when asked to describe what’s important in early grades): I really feel like young children can get something from Mozart and they can get something from Beethoven, and if

you find the right examples they can start to conceptualize form and they can start to conceptualize beauty... you can actually start with the music and then access some of the things that are core and essential – rhythm, harmony, melody – those are things that only exist in our subject matter... Why do you need to advocate for that? They're real things that only exist in music. (Mozart, Music)

Here, the aesthetic philosophy supported the strong classification and framing of music content knowledge. The desire to “focus on actual music itself” and the assumption that “young children can get something from Mozart... if you find the right examples” placed control neither in the hands of music teachers nor in the hands of their students, but in the traditions of the field. Music teachers, serving as advanced experts in (and defenders of) the traditions of music performance, were expected to reveal the mystery of musical knowledge to their students in a manner that was consistent with established performance traditions. Music teachers, in this view, were meant to defend knowledge barriers without questioning the appropriateness of the boundaries.

The core tensions and conflicting values between music core faculty and music education faculty were evident from the above excerpt, in that performance faculty viewed performance and Western art music as the pinnacle of music knowledge, necessarily meaning that anything that deviated from the traditional model was lower in status, importance, and value. The null curriculum of music teacher preparation programs included a great deal of non-classical music content, as well as ‘informal’ performance skills. Given the opinions offered by members of the high-status performance

community, it is expected that any knowledge that deviated from the traditional performance paradigm would be resisted or rejected by performance faculty.

Since the institutional performance requirements for music education students were so vast, music performance and music education faculty were asked about the nature of students' experiences in the large ensembles that dominated the majority of postsecondary programs. If performance was to be the emphasis of secondary music education, then participation in ensembles at the postsecondary level represented the apex of students' experiences as performers - something to be emulated in their own programs at the secondary level. Large group ensembles, then, were informal learning labs; postsecondary ensembles were a model for future teaching. The curriculum of large-ensemble performance classes often represented the 'traditional performance paradigm' that has been described throughout this chapter, notable for its strong classification and framing.

When asked about the role of student input in selecting repertoire for concerts, one performance faculty member (who had earlier stated that exposing students to advanced repertoire should be the primary responsibility of music teachers) commented, "I don't give (students) a lot of input... Frequently I will talk about why I am picking certain things or why I won't pick others." Conservatory-style schools of music develop from the aesthetic philosophy that placed value on musical *works* over musical *experiences* (exposure to the musical work *is* the experience). When operating within this model, in order to gain true expertise one must understand, on a deep level, those musical

works deemed most important. Once expertise was acquired, it was the responsibility of the music teacher to use that expertise to select repertoire that would allow his or her students to begin the process anew. In such a setting, student-centered activities were not appropriate (or necessary), because the teacher was the sole expert in content knowledge. The strong classification of music performance knowledge naturally led to this degree of strong framing, because students had not yet discovered the “ultimate mystery of the subject”. The content of music performance programs was dictated by centuries of tradition. Each new generation of musicians that were trained in the tradition of the performance paradigm were initiated into a culture and then expected to defend the knowledge boundaries of that culture. According to performance faculty in this study, students could not be expected to control their educational journey.

Music performance faculty believed the music education curriculum was unnecessarily complicated. The multiple requirements of music education students were viewed as fads, a series of “jargon words”, and included content that was less valuable (and of lower status) than ‘pure’ musical content knowledge. No music faculty member interviewed for this study described any effort to differentiate the ensemble experience for music performance or music education students, and the following excerpt represents the standard approach advocated by performance faculty:

There shouldn’t be [a difference]. I mean, it’s actually more important for the education majors to be incredible on their own instruments and on the secondary instruments... It’s pretty easy to tell when a student walks into an audition or a

rehearsal and they're not prepared – and it's on them. I would have to say that on average it probably happens more to education majors than performance majors, if for no other reason than education majors are taking so many courses and they're having to do so many disparate things. They have to go from writing a lesson plan to music history homework, then they have a theory exam to study for, and they have to practice. Performance majors have that too, but they're not taking the education courses. There's so much work, and busywork, and observations. It's almost like a checklist of stuff that you end up not caring about depth because you just want to get it done. (Mozart, Music)

Earlier in the interview, when discussing the music core requirements, this same participant did not believe the requirements were excessive; it was only when the education content was *added* to the music core requirements that any thoughts of “busywork” surfaced. Such an opinion is consistent with Bernstein’s definition of a collection code, because those who are not members of a knowledge community do not share the subject loyalty and are not concerned with subject identity outside of their area of specialization. Bernstein (1975) stated, “For those who do not pass beyond [the novitiate] stage [a rigid, differentiating and hierarchical curriculum] can often be wounding and sometimes may even be seen as meaningless” (p. 83). Knowledge under a collection code is organized in a manner that provides order and demands commitment by members of subject communities. For those outside a knowledge community, the knowledge of other communities holds less value (and may be easily classified as “jargon words” or “busywork”).

The area of conducting revealed a contested knowledge space for music performance and music education faculty. Conducting was required in all programs; often at least two courses in conducting were required of all music majors, including prospective music teachers. But who should ‘own’ conducting as a content area? The multiple answers to this question are linked to definitions of the skills and knowledge that prospective music teachers should possess. Varying opinions on the goal of music education – whether it was to identify a sample of the student population to be inducted into the culture of performance or whether it was to provide all students with knowledge that would allow for multiple definitions of musical knowledge – affected the content and delivery of conducting classes. Below are excerpts from music faculty who were asked to describe the conducting courses offered at their institutions:

My impression is that (a conducting class) is more a sense of the music core, even though it’s listed under music education. It’s taught by music faculty. What I do know is that the approach with the music faculty is very different from the music education approach. (Bach, Music Ed)

As a music educator, I approach the conducting class as a class for the performance student. A conductor is an educator and a communicator. In some ways you’re an educator, trying to educate artists to interpret a piece the way you’ve interpreted it, trying to motivate them to cooperate and collaborate with you. (Vivaldi, Music)

Because music majors were expected to complete multiple conducting classes, the content of conducting was classified at the beginning of this chapter as music content knowledge. At Bach and Vivaldi, conducting is geared toward the generic music major. The performance faculty member from Vivaldi believed the current focus of conducting classes to “educate artists to interpret a piece the way you’ve interpreted it” was consistent with the goals of the music core at-large. At Bach, this was also the case, as conducting was more closely aligned with the music core than music education goals. The “music education approach” at Bach was further described as including

opportunities for students to understand how the role of the conductor alternates between a large group leader and a facilitator of sectional [small-group] work... It’s more than just drilling the music, but [drilling the music] is the current emphasis [of conducting classes] because music faculty teach them. (Bach, Music Ed)

This expanded view of conducting requirements was expressed by the department head at Gershwin, who said:

[Conducting classes] are not only about learning beat patterns and repertoire, but looking at the reality of the types of programs they might inherit and the fact that composers write for imaginary perfect ensembles. There are those (school music programs) that have broad instrumentation, but the average beginning teacher will find that they need to take that score, rearrange it for the persons they have in their particular ensemble, and make it work. So part of that experience in that

conducting class is taking it not just from a conducting standpoint but for a teacher in front of an ensemble. (Gershwin, Music Ed)

The excerpts from Bach (of the “music faculty” approach) and Vivaldi each portrayed a very different image of a conductor than that offered by the representative from Gershwin, who expressed a unique view that conducting requirements were an opportunity for students to gain experience performing secondary instruments and to discuss the challenges of teaching in a setting without ‘ideal’ instrumentation. A conductor, according to the program head at Gershwin, was a problem-solver, someone who must be flexible and able to apply advanced performance knowledge to novice performers. At Vivaldi, a conductor was described as being “an educator and a communicator” but in a different sense than was offered by the head of Gershwin; a conductor was someone who was “trying to educate artists to interpret a piece the way you’ve interpreted it.” At Bach, conducting classes were natural extensions of music content knowledge. In other words, the traditional performance paradigm (such as that at Vivaldi and Bach) delivered the implicit message that performers were novices whose responsibility was to understand the conductor’s advanced musical knowledge. The alternative view (demonstrated by Gershwin and the “music education approach” at Bach) was that a conductor was a coach of sorts and was responsible for guiding students of varying ability levels to succeed as individuals and as a group. This difference between the traditional view and that found at Gershwin is further reinforcement of the weaker classification and framing that was noticeable in Gershwin’s curriculum, especially when compared to other programs across the State.



### *Challenges to Traditional Classification and Framing*

Music content knowledge displayed the strong classification and framing that would be expected from curricula organized around a collection code. Music education knowledge did not quite display the characteristics of an integrated code, but music education faculty consistently (and implicitly) expressed their desire to move toward an integrated code. The desire to change and the ability to change were two very different things for music education faculty. In addition to the requirements of external organizations that were described earlier in this chapter, there was an internal existential dilemma that was expressed by a number of music education faculty members, such as the following:

[We are] trying to make the program more effective, more relevant, and to get ahead of the wave as far as maintaining accreditation and program approval...

[Changes in courses over the next few years] would shift to a foundations course, trying to incorporate a variety of alternative teaching methodologies; it wouldn't necessarily be extensions of conducting classes... [We are looking at] how do we better serve a higher percentage [of students] at the secondary level? We say music is for everyone – are we providing it in a way that makes sense? (Mozart, Music Ed2)

This notion of making a program “more effective, more relevant” was expressed by music education faculty across all institutions and suggests a critical view toward the

strong classification and framing of traditional music content knowledge. In this section, the challenges associated with shifting from a collection code to an integrated code are considered, especially when members of higher status contents do not share the desire to change.

Bernstein (1975) claimed,

[T]he tension between curriculum of the collection type and the integrated type is not simply a question of what is to be taught but a tension arising out of quite different patterns of authority, quite different concepts of order and of control (p. 83).

When music education faculty questioned the strong knowledge boundaries that were evident in music content knowledge by suggesting that additional musical content should be introduced, or that the traditional performance model is outdated, they were arguing for a shift toward an integrated curriculum code. Such a shift explicitly criticizes the content and distribution of music content knowledge, which in turn magnifies larger social structures and organization.

Bernstein stated, “The battle over curricula is also a conflict between different conceptions of social order and is therefore fundamentally moral” (p. 81). In the case of music, Shepherd and Vulliamy (1983) agreed, arguing, “[the traditional harmonic-rhythmic] framework... serves as a symbolic code for the social structure within which we live” (p. 10). Shepherd and Vulliamy’s argument was as follows: the traditional

framework emphasizes one tone (the “key-note” or “tonic”) over others; a hierarchy of notes results from the importance of notes in relation to the key-note; this hierarchical structure of tones mirrors the structure of capitalist society. The authors claim that this gravitation toward the key-note, and the “pull” of other tones toward the key-note, is stronger in classical music than in music with African-American roots (such as blues and jazz). In other words, the traditional harmonic-rhythmic framework mirrors the structure of capitalist society in that notes (much like workers) are controlled by a central authority (the key-note for music), and the values of notes (or workers) are predetermined and relative to the key-note (or central authority). Some elements of Shepherd and Vulliamy’s argument are debatable. For example, 20<sup>th</sup> century atonal (or late-Romantic multi-tonal) music lacked the dominant key-note yet it is typically included as part of the traditional ‘core’ western performance repertoire. In addition, much of the improvisation that is fundamental to the performance of blues and jazz music requires an underlying harmonic framework. However, the core of the argument – that the traditional harmonic-rhythmic framework (in addition to the traditional notation that is used to communicate that framework) is built around the concept of central control, and that a hierarchy results from the traditional framework which is symbolic of a larger societal organization and hierarchy – is pertinent to this study, especially as it relates to the desire and ability to question and change these underlying structures.

The program at Gershwin, lacking the hierarchical rigidity of the collection code, was described earlier as an outlier in this study. Rather than being locked in curricular inflexibility (as was typical in other programs across the State), the head of Gershwin’s

music teacher preparation program stated that curricular revision was an ongoing process. In fact, the curriculum of Gershwin's music teacher preparation demonstrated weaker classification and framing than all other programs. Content that differed from the traditional performance paradigm was included and students had a voice in curricular decisions. In other words, the curriculum at Gershwin represented the exception to the traditional curriculum that was seen across Massachusetts. The natural question that followed was: Why was this occurring at Gershwin? It was argued above that the strong classification of music content knowledge and organization around a collection code made challenges to the traditional curriculum difficult. However, Gershwin did not eliminate performance; instead, the program head stated:

Different types of music that can be performed, they show possibilities. (Students need to learn) how can they be performed authentically. We run two hundred or more ensembles a semester, so they have so many to choose from and learn. If you truly want their experience to be diverse, you have to embrace that. And I think it allows (students) to get a better understanding of performance practices based on the music of other cultures. (Gershwin, Music Ed)

The performance experiences at Gershwin were not large-group ensembles performing the "core" Western art music repertoire that was common across the State. Gershwin's primary performance emphasis was on jazz studies, so the ensembles – and as a result, the musicians in those ensembles – emphasized a style of music-making that was different from that found in a conservatory. The classification and framing of music

performance knowledge at Gershwin was not as strong as it was at institutions with a conservatory model. Different types of musicians were being trained at Gershwin; musicians were expected to collaborate, to be well-versed in world music, and to have a greater degree of control over their selection and interpretation of musical works (as opposed to the conductor-centric model of the conservatory). There were different assumptions about control and about the music that was most valued. Because of this, Gershwin's notion of "programmatic reflection" differed from that shown by all other programs except one, which is presented below.

One additional program that was analyzed for this study was in the early stages of a major curricular revision. When asked to describe the motivation for the ongoing changes, a music education faculty member from Mendelssohn commented:

[The program] was designed to present a global view of music... revised starting in 2008. The faculty agreed that students would need balance in their studies and we are fortunate to have faculty with expertise in multiple world music areas.

(Mendelssohn, Music Ed)

This type of outlook (the reduction in the conservatory influence and the need to attract faculty who had "expertise in multiple world music areas") was rare and represented the second explicit challenge to the traditional classification and framing of music content knowledge. As such, Mendelssohn was treated as a potential second outlier in this study ('potential', because it remains to be seen what curricular determinations will be made).

Many music education faculty members across the State, regardless of their institution, consistently referenced the desire to present a more multicultural perspective in their music teacher preparation programs, yet few had taken steps toward that goal beyond the inclusion of multicultural education as one of many topics that were covered in methods classes. The strong classification of music content knowledge prevented the meaningful inclusion of world music in the curriculum. Generally, world music was one of a few optional electives students could complete. The desire to “reach more students” (especially at the secondary level, where large ensembles typically support a small number of students who have shown interest in advanced music performance studies) at Mendelssohn by offering more courses beyond the traditional large-ensemble performing groups represents a weakening of the framing of music content knowledge. The “significant culture change”, referenced earlier by a member of the music education department at Mozart as a necessary prerequisite to change, was occurring at Mendelssohn through the addition of performance faculty members with expertise in world music. What remains to be seen is if the traditional performance faculty at Mendelssohn resist these changes and push back on the challenges to the strong classification of music content knowledge. By challenging the strong classification and framing of traditional music content knowledge, Mendelssohn is addressing the subject hierarchy that has existed with the maintenance of a collection code. Because curricular changes were only being proposed at the time of interviews, it will take time before judgments may be made regarding Mendelssohn’s ability to transform their program.

*A proposed addition to Bernstein's theory*

The tensions and misunderstandings between music performance and music education faculty members, although they were not experienced by all those involved, should not be surprising. Bernstein discussed how specialization leads to the accentuation of differences, and Ball and Lacey described how subject matter sub-cultures often held unique understandings of their subject matter that differed from those of other sub-cultures within the same subject. The real insight from the analysis of data was not the differences in opinions held by members of different content areas. The surprise was the misinterpretation of the beliefs by those who were not members of the sub-group. The strong classification of music performance knowledge and the weaker classification of education and music education knowledge were described earlier. The significant and additional finding from this study was that the *internal* views of classification were rarely understood by others who were not a part of that subject culture. In other words, if one is to truly analyze the curricular decisions made in music teacher preparation programs across the State, then one must understand the motivations behind curricular determinations, how the selection of content is perceived differently by various groups, and how such decisions alter the opinions and views of members of different subject matter cultures and sub-cultures.

Music education as a content area exists between two competing sets of knowledge, each with their own traditions and evolutionary trajectories as subjects. These fundamental differences affect each subject's core definitions, beliefs, and values, as well as their status relative to each other and to other subject areas. The aesthetic foundation of

music content knowledge is incompatible with the philosophical, psychological, and sociological traditions that have shaped education content. Constructivist education theory places the student at the center of learning, while aesthetics emphasizes the inherent value of “essential” works of art. Music education, then, has two options: gravitate toward one subject culture at the expense of the other; or devise its own content area. The music education community appears to have chosen the former, but only partially so. Music education departments, often housed in schools of music in the shadow of a higher-status music performance program, have criticized the emphasis on performance, but their lower status has made curricular change slow. The music education community’s insistence on the inclusion of national standards in music was an attempt to re-define what is considered valid “music content” and possibly as a movement toward an integrated curricular code. However, the high-status area of performance was not a partner in the development of the standards, so the influence of the western music performance tradition is stronger than the desires of the lower-status music education community.

Bernstein’s theory of the classification of knowledge posited that boundaries separate content areas from one another. Those divisions may be strong, embracing the differences between subjects, or permeable, encouraging the formation and nurturing of connections between subjects. Bernstein also stated that in a collection code, contents are arranged hierarchically, so it should be possible to determine a subject’s place (or status) in the hierarchy. However, one of the recurring challenges encountered in the analysis of data for this study was determining the relative status of music and education. Arguments



could be made that music is of higher status than education due to the public visibility of music's, its ancient tradition that has endured for centuries, and its sociological role in providing "cultural capital" (Bourdieu, 1977). But an argument could just as easily be made that education is of higher status than music, because education content addresses 'academic' knowledge over the kinesthetic knowledge of music and because music has been increasingly deemed expendable in schools over the past few decades. In this respect, *both* music and education can be viewed as possessing lower status, depending on the perspective from which the judgment is taken. Rather than there being one absolute hierarchy that resulted from the collection code, multiple hierarchies were created, each from the perspective of a different subject area.

If music teacher preparation programs are to raise their status, they must account for the perceptions of the music core and the education communities. For example, if music performance faculty viewed the work of music education as an extension of their work – after all, they were all music educators – then there was no reason for music performance faculty to consider changes to their notion of what it meant to be a musician or to be "educated" in music. Likewise, education faculty may reason that music education is an extension of music performance – after all, they were housed in a school of music – and given their pre-conceived notions of music as a content area, the classification of music education was viewed *by the education faculty* as strong. The actual beliefs of the music education faculty were almost irrelevant; the perceived inability of the music teacher education curriculum to accommodate additional content that deviated from the music core was pre-determined by education faculty.

The challenge for music education was that it was uniquely positioned to recognize the tensions between music and education, yet they were lacking the credibility (and voice) from either group to influence change. The high-status area of music performance exerts tremendous power in selecting the content of the music teacher education curriculum and defending the inclusion of traditional content over other possible sets of knowledge. The strong classification of music content knowledge establishes the clear-cut boundaries of what is considered valid music knowledge, and those who were initiated into the culture of performance are implicitly expected to defend those boundaries. If new knowledge challenges the traditional classification and framing of music content knowledge, then it is likely to be dismissed by the high-status performance group as unimportant. Those groups who possess high status, and by extension a great degree of power, are motivated to defend knowledge boundaries and maintain the status quo that has bestowed that high status.

If members of music education departments believe in the need to revision the content of music teacher preparation programs, they must develop strategies that will confront the assumptions of education and music performance faculty members. The goals of music education that were expressed by music education faculty throughout this study, of broadening the content of music education and resisting a narrow focus on the traditions of Western art music, are contradictory to the goals of music performance programs that defend and value those very traditions.

## Discussion

The choice of ‘content or pedagogy’ and the process of selecting the content to be included in music teacher education curricula across Massachusetts reflect the characteristics and consequences of a collection code. Subject hierarchies with strong classification emphasize that those who were members of subject communities were expected to ‘defend’ the borders of knowledge in order to preserve subject identity and encourage subject membership and loyalty for those students who have been selected to maintain a subject’s traditions. Goodson described the evolution of school subjects as being a constant aspiration for higher status; this assumes a higher status *within a collection code*. If school subjects evolved within an integrated code, boundary maintenance would be less important than seeking commonalities. An integrated code encourages cross-boundary planning and discussion. According to Bernstein, without this essential planning across subjects, an integrated code is unlikely to arise. In addition, planning to move to an integrated code from an existing collection code must address subject hierarchies and the unequal distribution of power.

When interviewing a member of the education faculty at Vivaldi, the following exchange took place, which summarizes the challenge of revising teacher education curricula in an era of standards-based reform:

*Interviewee:* With English, there are some big, long “Understand everything about American literature” statements. There’s no such course. So we have to look at

every course and make sure everything is covered. So then it's about coverage – “Are you covering it?” No, I'm a depth kind of person. I want to dig deeper.

*Researcher:* I think there are some parallels with the content in music – there is so much that you could possibly cover, or you could take the approach of going in-depth and training a way of thinking, so that the person could explore other areas on their own.

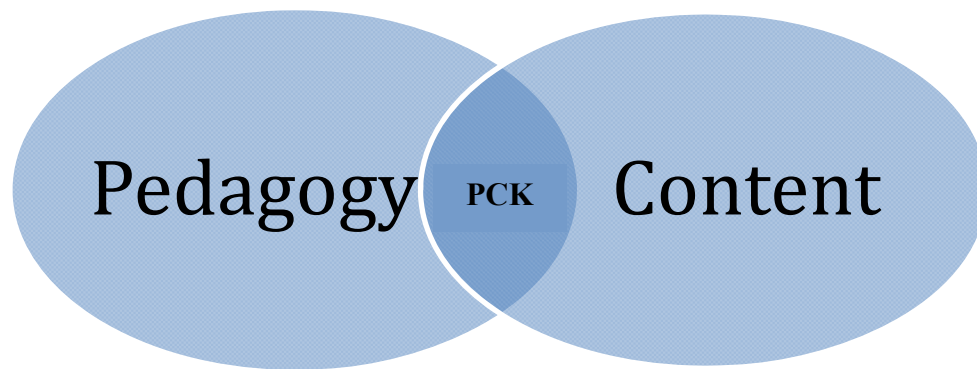
*Interviewee:* And those are the times when I think that the sense of essentialism – let's identify just what schools should cover – is silly... Teachers are no longer the sole expert in content. All of our students get on a computer and can figure out way more than I know... [I]t's time to look at what we teach in the sense of how we help students make sense of all the information they have... something's been left out: teaching students to discern (Vivaldi, Ed).

The above excerpt speaks to essentialist definitions of content knowledge, to the place that standards have in curricular conversations, and to notions of shifting authority from *only* teachers to teachers *and* others. “[T]eaching students to discern” would require different knowledge and skills than teaching the standard classical repertoire *to* students. Such a shift in the curricular emphasis of teacher preparation programs would require planning, regular discussions across departments, and a weakening of the classification and framing of content and pedagogical knowledge. One major barrier to curricular change in this context would be the current weight given to external requirements

Many music teacher preparation programs in Massachusetts attempted to navigate competing expectations – from the State education department to accreditation boards to the institutional expectations that were forged by decades or centuries of “traditional” study in music. Students in music teacher preparation programs experienced depth in the area of performance, and breadth in most other content areas that a music teacher may be expected to cover. The strong framing and classification that are evident in music content knowledge show little to no sign of changing. Members of performance departments possess the greatest amount of power in schools of music (as related to the allocation of resources, the identity of the subject, and the visibility of music programs) and, as such, the members of those programs have little motivation to change. And due to its lower status, music education is unlikely to exert significant influence on the higher status performance programs.

Shulman’s theory of teacher knowledge, and his metaphor of the “pendulum shift”, presumed that pedagogical content knowledge existed in an overlapping space between content and pedagogy, as illustrated in Figure 4.1.

**Figure 4.1 – Shulman’s Placement of Pedagogical Content Knowledge**

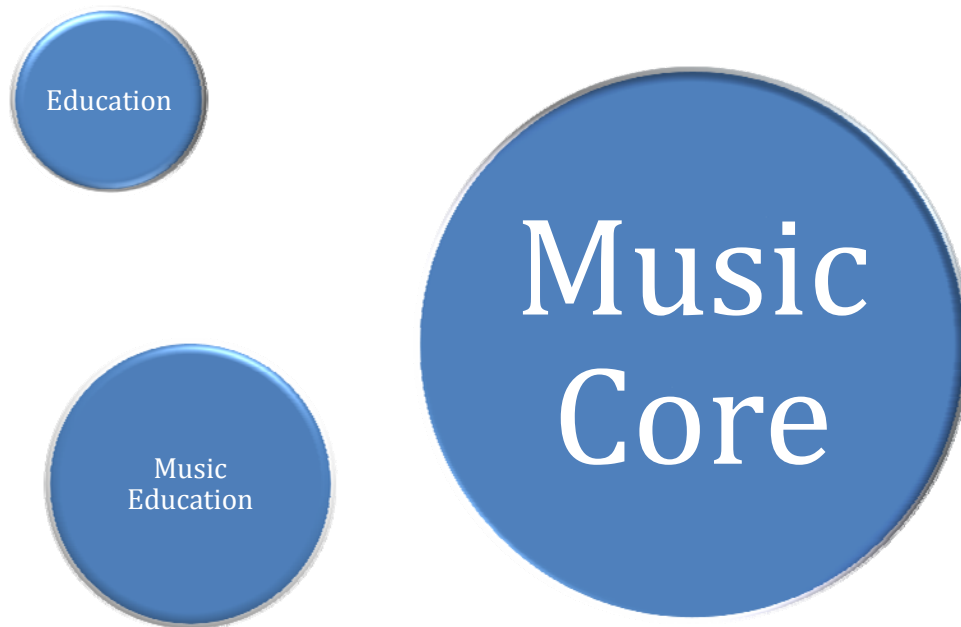


What was discovered from the analysis of data for this study was that in music teacher preparation programs pedagogy and content were not of equal status; much pedagogical content knowledge (such as conducting or the study of secondary instruments) was more closely aligned with content than pedagogy; and the views of outside groups regarding the substance of pedagogical content knowledge diverged from those of music education faculty. The model above is therefore insufficient as a representation of the knowledge contained in music teacher preparation programs.

Bernstein’s theory of the sociology of knowledge was positioned in the literature review and conceptual framework as an alternative to the essentialist nature of Shulman’s theory of teacher knowledge. The central difference between the work of Shulman and Bernstein was the view of knowledge as fixed (Shulman) or flexible and socially-determined (Bernstein). The analysis of data revealed that even Bernstein’s model did not

account for the influence that outsiders may have on the classification of subject knowledge. Thus, a revised representation of teacher knowledge, one that incorporates this study's findings, is offered in Figure 4.2 below.

**Figure 4.2: Knowledge Contained in Music Teacher Preparation Programs**



The model above presents an ‘atomic’ image of knowledge. Each set of knowledge is shown in proximity to others, and its classification ‘attracts’ and/or ‘repels’ nearby knowledge (depending on its status and the status of nearby content areas). To extend the atomic metaphor, classification represents electrons – the outer boundary, which affects bonds that may be made with or rejected by other atoms. Viewing knowledge sets as distinct areas, each occupying their own “space”, is a more accurate portrayal of what was seen in Massachusetts music teacher preparation programs and is a direct extension

of Bernstein's theory of the sociology of knowledge. Extending Bernstein's theory to include an atomic representation of sets of knowledge builds upon Bernstein's theory by describing how the subject hierarchy in a collection code results in a series of interactions between subjects that determine a subject's ability to make connections with other subjects.

The revised model presented above is intended to account for the variable status and power of multiple subjects. The relative status of knowledge spheres to one another is shown by their sizes, and the thickness of the boundaries shows the relative status. If the model were extended, Goodson's theory of the evolution of school subjects influences the attraction or repulsion demonstrated by individual subjects. For example, when Goodson (1981) described the evolution of Geography, and especially the attempt by 'new Geography' to link its content with that of the natural sciences in order to raise the subject's status, the knowledge sphere of Geography would be in close proximity to Natural Science. The higher status of Natural Science would make it appear larger than Geography, and the boundaries of Geography would be weaker as it approached Natural Science. But this model would represent the perspective from the point of view of Geography. The knowledge spheres are not meant to reflect *absolute* sizes but *relational* ones. The classification and framing of knowledge (in addition to the code underlying curriculum) shape how content areas are "seen" by other knowledge sets. From the perspective of Natural Sciences, Geography may have been quite small, due to the lower status of Geography. The key point in the proposed model is that the relationship between sets of knowledge is dynamic. The model may appear quite different if it were to be



redrawn every year, because the status of subjects relative to one another may be influenced by disruptions in the distributions of power and control.

Returning to the atomic metaphor of school subjects, the theory of quantum superposition claims that a physical system simultaneously exists in all theoretically-possible spaces, and it is in the act of measurement that a particular position is revealed. As was argued throughout this study, music *may* be taught using a number of different models, each possessing different classification and framing. It is through explicitly stating the assumptions that influence classification and framing that the knowledge space of music and music education may be known. Figure 4.2 is presented from the viewpoint of music education. As a content area, the identity of music education is attracted to other knowledge sets, in this case education and music core. Again, Goodson's (1981) theory of the evolution of school subjects is particularly useful here because the "perspective" of a subject, and the resulting interpretations of the classification and framing of neighboring subjects, would be linked with its status relative to other subjects. In other words, the classification of high status subjects may "appear" different to other high status subjects than it would to low status subjects who aspire for higher status. As subjects begin or continue "the progression along the route to academic status" (p. 166), their view of the classification and framing of other subjects is likely to change.

The revised model shown in Figure 4.2 allows for a number of additional considerations than those that were contained in Bernstein's original conception of the sociology of knowledge:

- Members of each social circle have a "view" of others, which may or may not be accurate. The perception of others becomes reality, though, because that perception influences how members of a knowledge community interact with those in other knowledge communities;
- The status *and* content of knowledge sets (relative to one another) may now be viewed as dynamic and constantly-evolving, rather than fixed;
- The distance between knowledge is offered as an additional factor in determining the classification, framing, and identity of subjects. For example, the education knowledge sphere deliberately appears much smaller than the others. However, this may simply be attributed to perspective: the knowledge set appears smaller because of its distance away from nearby circles which have de-valued it. The role of power, status, and control in the classification, framing and code of subjects indicate that members of subject cultures monitor their boundaries to varying degrees. In a collection code, the strong classification of subjects will cause members of high status subjects to view other knowledge areas as distant, in order to maintain their current levels of power, status, and control; and

- Knowledge sets may now be considered to have ‘attraction to’ or ‘repulsion from’ nearby knowledge sets.

If the model were extended to include additional knowledge sets (for example, sociology, chemistry, or visual art), the relationships would be different still. Strongly classified subjects in a collection code would ‘view’ nearby subjects through the lens of the subject hierarchy. For weakly classified subjects in an integrated code, contents would be closer in proximity, more uniform in size and the overarching theme around which the curriculum is organized would represent the largest sphere.

Bernstein’s theory attempted to describe the “special relationships” that contents had with one another. This addition to Bernstein’s theory builds on that foundational work by further describing those relationships and considering how the views of others may shape perceptions of one’s own content. In Massachusetts music teacher preparation programs not only are contents in special relationships, they are in special, dynamic, and numerous relationships with one another. By incorporating Goodson’s theory of the competing status of school subjects into the model, a new image explains potential interactions between members of different knowledge communities.

Classification, framing, and code are not the only factors in determining the knowledge of greatest value and the legitimate communication styles of various knowledge areas. The ‘attraction’ of knowledge to other knowledge sets (for example, the pull of music education toward music performance) or its ‘repulsion’ from them, as in the repulsion of education knowledge from music performance knowledge, determines how

the members of *other* knowledge sets view the classification, framing, and code of a subject. The assumptions and beliefs of others impact the willingness of members of different subject cultures to interact. In addition, the status and power of subject cultures will determine the terms of collaboration.

If music educators are going to transform the way that music is taught and to depart from the Western-centric emphasis on large group performance then the music education community will benefit from open and reciprocal communication with those who are closest to them – namely, those in music performance and in education – to foster a common understanding of the goals of music education. Common understandings of purpose require the negotiation of the power structure that results from a subject hierarchy. Movement toward an integrated code is complex, requires considerable coordination and planning, and cannot be accomplished by music educators alone. According to Bernstein (1975):

Whereas under collection, *order* arises out of the hierarchical nature of the authority relationships, the systematic ordering of the separate contents, and explicit, relatively objective examining system, under integration order is something that has to be developed and planned (p. 84, emphasis in original).

Under a collection code, subject hierarchies lead to subject identity and loyalty. Under an integrated code, there must be an explicit effort to explain the organizing concept and how contents link to that idea, as well as clear criteria for evaluation (Ibid). If music education knowledge, and members of the music education community, are in a period of

transition toward an integrated code (as is argued here), then the motivations behind, and planning toward, the curricular change should be unambiguous. In addition, the power relationships that were present in the collection code must be accounted for, because high status subjects may be unwilling to sacrifice the advantages that have accompanied their power and control in curricular determinations.

The culture and tradition of performance greatly influenced the course requirements that comprise music teacher preparation programs in Massachusetts. However, one program emphasized performance while also maintaining a flexible program of study that was regularly adapted to meet a changing world. When discussing how students coming out of Gershwin were prepared differently from other students across the State, the program head at Gershwin stated:

I think here, because there is such a strong performance component, so many students gig, they come here learning collaboration from day one in order to survive. One student records on another student's album, they have an understanding of what it is to network and what it is to be a true peer to someone else... [A] lot of students make a lot of connections, and they would love to be recommended for a gig with someone they respect. They want to be the go-to person, the one they call (Gershwin).

Perhaps the most unanticipated finding from this study was the flexibility demonstrated by those determining the curriculum at the *only* institution that was solely a music school. However, after analyzing the data across all sites, it became clearer why this one

particular program was freed from the performance traditions that implicitly dictated a great deal of the requirements in other programs across the State; the music students who attended the institution were not prepared to be the same type of musician as those who attended a conservatory-style music school. Gershwin emphasized jazz performance. Not only is there less of a tradition in jazz, due to its relative youth when compared to more traditional performance genres, but the style of music-making for the jazz musician is markedly different from the conservatory model.

To those in education, the experience at Gershwin may not look unique at all. The subtle differences between jazz musicians and conservatory-trained musicians may go un-noticed due to their unfamiliarity with music traditions. To music faculty who work in conservatory settings, the Gershwin example may seem wholly inapplicable to their setting. Jazz musicians are not afforded the same status as “their” musicians, so the work done at Gershwin is so specialized as to not be appropriate for their settings. This same concept was seen in other institutions as well, only to a different degree. It may be easier for outsiders to view Gershwin with incomprehension, because as a stand-alone music school, there may be no appropriate means of comparison. Yet the same misunderstandings were seen elsewhere within the same higher education institution, or even within the same school of music. Education faculty believed music educators expected isolation. Music education faculty believed they collaborated regularly with their education counterparts. Music education expressed frustration with the Western-centric model of performance in schools of music, but music core faculty believed that

the future of music education relied on continuing and strengthening the traditional course of study that has existed for decades (or centuries).

One additional research site offered a potential challenge to the dominant model of Massachusetts music teacher preparation programs: Mendelssohn. Unfortunately, the program requirements at Mendelssohn are in the process of being reconceived, so few direct conclusions may be drawn from their preliminary work. The decision to hire additional performance staff with experience outside the Western art music tradition, which was described as an attempt to “present a global view of music”, represents a direct confrontation to the existing dominant model of music education.

## **Summary**

Following an analysis of the content of Massachusetts music teacher preparation programs and the processes associated with the selection and distribution of curricular knowledge, judgments may be made regarding the explicit, implicit, and null curricula. The explicit curriculum emphasized performance skills - especially those in the Western art music tradition – due to the depth of requirements in the content area, and the definition of the music content area as revolving around performance. Due to the lessened credit requirements in education coursework and the expansive number of topics covered in music education coursework, the implicit curriculum de-emphasized pedagogy over content and reinforced the notion that effective music teachers must first be skilled performers. Finally, the null curriculum included content that deviated from the Western

art music model (such as “world” and “popular” music), informal music-making skills, non-music content knowledge, and forms of musicianship that did not align with the tradition of Western performance. A number of these topic areas are included in the National Standards that were developed nearly two decades ago, suggesting that the field has not used the National Standards to question the tradition model of music education.

In addition to the substance of the explicit, implicit, and null curricula, the processes associated with curricular determination were analyzed. The Shulman-ian division of course requirements into content, pedagogical content knowledge, and general pedagogy resulted in a collegial environment, according to most interviewees; each group had its responsibilities and collectively their goal was to prepare excellent music teachers. However, when pressed for details, it appeared that the relationships between the three groups represented in this study – music core (performance), music education, and education faculty – were friendly, respectful, and very isolating. Members within each group spoke highly of others, but conceded that little communication occurred between groups, other than informal encounters.

Since members of the three subject groups that were a part of this study had minimal interaction with one another, each separate group developed opinions about those outside their knowledge sphere about the value of knowledge emphasized in their areas, as well as about the knowledge addressed in other areas. For example:

- Music education faculty initially noted in surveys that being an expert performer was essential to being an effective teacher. During interviews, the perceived over-



emphasis on performance in music teacher preparation programs emerged as a major criticism among music education faculty, who emphasized the necessity for prospective music educators to develop strong pedagogical skills, broader notions of musicianship, and the ability to reach students who may have been absent from the conservatory model;

- Music core faculty demonstrated the strong classification and framing of music content by using aesthetic philosophies to explain and justify the reliance on Western art music in performance programs, and insisted that their music education colleagues agreed with their view but were simply over-burdened with expectations from outside groups. During interviews, music performance faculty questioned the value of much of the content of music education coursework, openly suggesting that performance skills and knowledge of the Western art music tradition were the most valued knowledge in programs and that other content was inconsistent with the high standards of performance; and
- Education faculty lamented the loss of music education students in their courses, suggesting that the presence of music education students enriched the experiences of all, due to their unique perspectives. During interviews, it was largely conceded that music education students *must* complete their pedagogical requirements in schools of music, due to the perceived specialization that those teachers must address.

The inconsistencies between survey responses and interviews, notably of music education faculty who stated in surveys that music teachers should be expert performers but in interviews expressed a desire to shift from the Western art music performance model that was dominant in schools of music, suggested that the division of course requirements into distinct categories led to a number of contested areas. Members of each subject culture focused on its own requirements and found that time to engage in curricular discussions across content areas was luxury that could not be expended. The high status subject of music performance exerted influence and power over the lower status subject of music education. Members of the performance community demonstrated their control over curricular decisions by de-valuing music education knowledge in relation to its own, 'pure' knowledge. Especially when music educators argued *from* a position of lower status *for* the inclusion of (perceived) lower-status knowledge (for example, by arguing that public school teachers could make connections with the music their students listen to outside of school), they did so using a rationale that was not viewed as legitimate by the performance culture.

Music education as a content area lives in the shadow of music performance – the high-status, highly-public content area in the same building, with a long tradition. Because of this, music education faculty (who themselves were very likely trained in the same culture of performance that has persisted for centuries) are in a difficult position to advocate for programmatic changes. The identity of music education as a content area has relied on its position within schools of music. Over the past two decades, as the arts have been marginalized in schools (both in terms of the budgetary resources allocated to the

arts and the new issue of time devoted to non-tested content areas), it has perhaps been advantageous to align with music performance, due to the higher status of performance. However, as new sources of information reveal the disconnect between what is taught in preparation programs, what is not taught, and what could possibly be taught, Music Education has had its core identity questioned.

Within schools of music, performance is a high status content area. However, education faculty may view music as a low-status subject, due to its vulnerability in public schools. Likewise, music performance faculty in this study expressed a number of opinions that suggested that they viewed education as a low status subject. The opinions of these groups matter, because they influence the possibility of dialogue between members of these communities, and they impact the lives of music education faculty – who live in between both and are low status in the opinions of both groups. As the case of Gershwin (and to a lesser degree Mendelssohn) illustrates, the persistence of the Western art music, large ensemble performance (conservatory) model affected central programmatic definitions of what it meant to reflect or collaborate in a teacher preparation program. Gershwin rejected the conservatory model because it was inconsistent with their style of music; the consequence of this rejection has been that the teacher education program a Gershwin was not tied to the tradition that held such strong influence over other programs across the State. With Mendelssohn, it remains to be seen if their attempt to “modernize” their curriculum will be accepted by the institutional music community, and if it is accepted, if the result will be the attraction of larger numbers of students to their program.

In the next chapter, I will return to the research questions that guided this study and address the implications of the study. Then, recommendations are offered, based on the preceding analysis of data. In addition, the conclusions drawn in this study will be placed in the larger context of curriculum theory.

## **Chapter Five – Recommendations**

In this chapter, I will return to the research questions that guided this study and summarize the central findings. In addition, I will present a series of recommendations and ‘next steps’ based on the results.

### **Research Questions**

The main research question for this study was:

*What are the explicit, implicit, and null curricula for Massachusetts music teacher preparation programs, and what are the explanations for and implications of these selections and distributions?*

The main research was divided into the following sub-questions:

*What knowledge, skills, and dispositions comprise the explicit music teacher education curriculum?*

*What knowledge, skills, and dispositions comprise the implicit music teacher education curriculum?*

*What knowledge, skills, and dispositions comprise the null (or omitted) music teacher education curriculum?*

From the analysis of data, the explicit music teacher curriculum (generally speaking across programs and not including the two outliers, which will be discussed later in the chapter) contained knowledge and skills from the performance tradition of Western art music. Students who completed the majority of Massachusetts music teacher

preparation programs were expected to acquire technical expertise on their primary instrument and to be prepared to teach the performance techniques of a variety of secondary instruments. In addition, content in music theory, ear training, music history and conducting were from the Western art music tradition.

Music education knowledge in the explicit curriculum included a variety of topics, such as multiculturalism, the teaching of special populations, literacy practices, classroom management, music standards, methods and materials for general music classrooms, and budget development. General pedagogical knowledge was de-emphasized in most music teacher preparation programs across the State and included psychology and – to a lesser degree – the social foundations of education. Students were expected to complete additional elective coursework in music education and in the liberal arts.

Following the review of the explicit curriculum, the implicit curriculum was determined to deliver a number of messages. Western art music was of higher value than non-Western art music, and music content knowledge had higher status than music education or general education knowledge. Music teachers were expected to possess depth of content knowledge and breadth of music education and general education knowledge. Training as a musician was a pre-requisite to training as a music teacher. Elementary students were expected to gain exposure to knowledge that would allow for success in the large-ensembles that dominated secondary schools. Finally, music content knowledge was permanent and timeless, while music education knowledge was temporary.

The null curriculum of music teacher preparation programs contained the knowledge and skills that did not conform to the traditions of Western art music. This included the study of world and popular music, theory and performance norms of non-Western art music genres and the teaching of non-performance musical knowledge and skills at the secondary school level.

*How permeable or impermeable are the knowledge boundaries of the explicit, implicit, and null curricula?*

Explicit music content knowledge displayed strong classification and the members of music performance departments in schools of music were skeptical of music education knowledge that deviated from the traditions of Western art music. Explicit music education and general education knowledge displayed weaker classification than music content knowledge, but not enough to be deemed 'weak classification'. The implicit and null curricula of music teacher preparation programs are currently impermeable, due to the status and power of members of the music performance community. Music educators expressed the desire to dispute the strong classification that content knowledge displayed, but they did not possess the power necessary to make curricular changes.

*What are the responsibilities of faculty in schools of music and education regarding the preparation of prospective teachers?*

Music content faculty believed their primary responsibility was to defend the knowledge boundaries of music core knowledge. They argued that music teachers must be technically proficient performers before they could be considered excellent music teachers. Music education faculty, on the other hand, privately challenged the emphasis of performance in music teacher preparation programs and included a variety of knowledge of skills in music education classes that deviated from the expectations of the music core. Education faculty saw the work of music majors as being specialized, and because education faculty were not trained in the traditions of music, they felt unqualified to comment on the training of prospective music teachers. Schools of music assumed responsibility for training music teachers, and members of schools of education believed the isolation of music students in schools of education was necessary for music teacher candidates to be adequately prepared in their content area.

*What conclusions can be drawn about the definitions and distributions of curricular knowledge in music teacher education programs?*

*What contributions does this study of music teacher preparation programs make to general understandings of the determination and distribution of knowledge within the curriculum as a whole?*

These final two questions will be addressed throughout the remainder of the chapter.

The central findings from this study revealed groups in close physical proximity who were nonetheless socially isolated from one another. Definitions of success as a



music teacher differed by department, and members of different subject communities expressed beliefs about the work and goals of *other* subject areas that were inconsistent with the *actual* beliefs of members of those communities. Having operated under a collection code, the higher status performance culture resisted attempts to redefine the core content of music education and labeled knowledge that deviated from those sets of knowledge which perpetuated their higher status (relative to music education departments) as “jargon”, implicitly of less value than ‘pure’ music content knowledge.

There is no simple solution to counter decades of accumulated mistaken beliefs, but understanding that the strong classification of subjects in a collection code is creating communication barriers is a potential first step toward curricular change. In addition, the distribution of power in music teacher preparation programs sheds light on the larger inequitable distribution of power within the larger collection code. As the music education sub-culture is able to *publicly* articulate its core principles (even in the presence of their higher status music performance colleagues), they may advocate for reforming the dominant performance culture in schools of music. The indicators that music educators examine when they critically analyze their curriculum – such as increased use of iPods by students or greater fluency by incoming students in non-Western and popular musics – present opportunities to engage their colleagues in the music performance realm. However, music educators cannot expect these ‘new indicators’ automatically to be considered legitimate to the higher status performance group, meaning music educators must be prepared to justify their evidence and the conclusions that they draw.

The music education community often considers various possibilities about the future of the field. Practitioner journals such as *Music Educators Journal* frequently feature ‘theme’ editions offering the opinions of music educators about new directions for music education. It would be beneficial for the music education community to consider one additional element: not *only* imagined changes, but the tensions that new directions may represent to the beliefs and values of the high-status performance culture in schools of music. Failure to account for the perceptions of those in the dominant, high-status world of performance may result in new initiatives and proposals being viewed by performance faculty as “fads” that can be ignored. Currently, performance exerts the greatest power in schools of music, and any shift in the music education curriculum that includes a critique of the dominant performance paradigm would also have implications for the distribution of power and control.

The analyses and results from this study are not intended to suggest that the large-ensemble performance culture should be abandoned. Instead, this study reveals that when large group ensembles are the totality of the music curriculum at the secondary stage (especially when the school curriculum is based on a collection code) existing patterns of social control are reinforced. When that model of music curriculum is further supported in music teacher preparation programs, then the next generation of music teachers receive the implicit messages that performance is the most legitimate form of musical knowledge, that the study of music (especially at the secondary level) is intended for those few students who have been chosen as the future defenders of the boundaries of music knowledge, and that western art music is of greater value and inherent worth than

other genres and performance styles that do not align with the standards of the traditional performance paradigm. The opinions and desires for change that were expressed by music education faculty members were muted by the beliefs of performance faculty in schools of music. If the high-status performance group is unwilling to consider curricular changes that may impact the current distribution of power and control, then the music teacher education curriculum is likely to be maintained.

What is a subject area to do when its core identity has departed from that of its parent discipline? Turning one's back on the parent discipline is one option, although it may be more productive to seek common solutions, engage in meaningful dialogue, and attempt to help both sides understand the tensions that are dividing the fields. In the case of music education, the faculty who were interviewed for this study did not express a desire to abandon music performance – they were insisting on a broader definition of musicianship and were struggling to have that view heard by their performance colleagues. Because that new definition of musicianship was offered by a lower-status group, its central message was not completely understood by higher-status groups. The organization of the curricula of music teacher preparation programs created strong boundaries between content areas, and these divisions resulted in a hierarchy of subjects. The music education faculty in this study argued for the inclusion of knowledge that confronted the strength of existing boundaries between contents.

The Shulman-ian division of knowledge in Massachusetts music teacher preparation programs was argued as being problematic, in that it created high-status and

low-status subjects, strengthened the strong classification of subjects and isolated low-status areas, especially those that departed from the central narrative of the high-status subjects. One policy suggestion from this study is to grant curricular flexibility to programs at the State level. When the Massachusetts Department of Elementary and Secondary Education approves teacher preparation programs, they use a compliance-driven model that aligns with Shulman's essentialist theory. After the compilation of requirements over decades, pedagogical knowledge (and pedagogical content knowledge) has been diluted to the point that coursework in these areas became collections of topics, not the development of a way of thinking as a teacher. The faculty in teacher preparation programs may need to lead this effort and initiate a new era of State-university interaction and dialogue that focuses less on checklists of requirements and more on the place of pedagogy relative to content in teacher preparation programs.

It may be tempting to 'blame' central authorities for the current design of teacher preparation programs. However, complacency by those in teacher preparation programs has also led to the current state of music teacher preparation programs. *All* faculty members who were interviewed, in both education and music education departments, described their positive relationships with State officials and/or members of external accreditation organizations. Even one of the most drastic changes that has been made to program requirements in recent years – the change from two levels of music teacher certification to one license addressing all grades and content areas – was viewed with an acknowledgment that such changes *must* have been necessary due to the changing job market for music teachers. Music Education faculty referred to members of external

groups (DESE, NASM, NCATE) as their “partners”, but what was lacking from these descriptions was an image of *equal* partners. Instead, music educators were subservient to the requirements of others. Music educators sought membership in multiple organizations because they believed it gave their music teacher preparation programs higher status. But by pursuing higher status in this manner, the requirements of multiple groups resulted in a large number of topics covered in music education courses. As a result of seeking higher status through external groups, the perceived status of music education by higher-status performance departments was lowered.

The division of high- and low-status subjects is more visible following the passage of NCLB and in the current move toward Common Core standards. A recent study by the Farkas Duffett Research Group (2012) reported: two-thirds of the public school teachers who were surveyed felt that subjects other than math and ELA are being crowded out due to accountability requirements; 93% said this was being driven by state testing requirements; 61% stated it was easier to acquire resources in subjects that are tested; and 48% believed that music was receiving less attention than it did ten years ago. This study builds on the trend that was presented in Chapter One: tested subjects hold higher status, especially in terms of acquiring the ‘newest’ valuable commodity in schools: time.

The curricula of music education programs were judged to be organized around a collection code, even for the ‘outliers’ that challenged the strong classification and framing of traditional programs. The hierarchy of subjects that resulted from a collection

code mirrored the inequities in the distribution of knowledge that are evident in the current American education policy environment. The *Great Teachers and Leaders* section of the Race to the Top grant required an overhaul of teacher evaluation systems to include student performance outcomes as a “significant factor” in evaluation ratings. For subjects where standardized assessments are given (such as math or English language arts), this includes the use of value-added measures or growth calculations. For the non-tested grades and subjects, this has led to the development of alternative metrics, such as “Student Learning Objectives” (SLOs) that attempt to quantify the outcomes of education. The potential use of SLOs by music educators would require significant training, mostly in the assessments that would be used to develop SLOs. In this study, the area of assessment was described by one music performance faculty member as ‘jargon’ and ‘busywork’. How can music educators reconcile this tension between the requirements of larger reform movements and the expressed skepticism of such reforms by their parent discipline? Furthermore, will new 21<sup>st</sup> century learning standards conflict with the traditional performance paradigm? Nearly two decades after the much-publicized and celebrated release of the National Standards in music, the dominant performance paradigm has not changed, which suggests that new reforms would be equally unsuccessful in altering the existing power relationships in schools of music.

The development of standards, the hierarchy of subjects that were reinforced in NCLB, and the continued emphasis on subject matter through RTTT have all occurred within a collection code. Therefore, there is no motivation for high-status music performance faculty to partner with lower-status music education faculty and implement

those standards that confronted the strong classification of music content knowledge. If there were to be movement to an integrated code, which would necessarily weaken the classification and framing of subjects, then the power and structures that have benefited music performance (relative to music education) would also need to be altered.

Vulliamy and Shepherd (1984) described the challenge of reforming music education as being related to conflicting opinions of how students make meaning in music and how the music community validates multiple forms of music-making. One the one hand, according to the authors, is:

a humanistic liberalism in which technical differences between musical traditions are acknowledged, yet minimized in an attempt to maintain music as some kind of unified, trans-cultural, psychological phenomenon essentially divorced from social and cultural processes (p. 63).

A competing view of music-making, that which is advocated by Vulliamy and Shepherd, is of “the fluid, dynamic and abstract patterning of the social world that lies behind the creation and construction of [the personalities and individual realities of students’] minds” (p. 60). While academic inquiry in the area of the sociology of music addresses these issues head-on, in this study the asocial viewpoint of musical significance (which is based on the aesthetic tradition and claims that musical works themselves hold inherent value) represents the ‘traditional performance paradigm’ described throughout this study. Traditional performance knowledge, with its strong classification and framing, is incompatible with other forms of music-making, such as that which is part of pop music,

jazz, or various world musics. In addition, the high-status performance faculty who were interviewed in this study showed no inclination to consider any revisions that would alter the power structures which have afforded music performance their current advantageous access to resources and prestige.

Vulliamy and Shepherd suggested two potential reform alternatives for music education. Remarkably, their proposals sound as relevant today as when they were first written:

[T]here are those suggestions for reform which explicitly accept the constraints of the present dominant musical and educational ideologies, and there are others which suggest that more radical changes in music teaching, while desirable, can only be implemented if accompanied by concerted attacks on the hidden curriculum of schooling in general, together with reforms in the wider economic and social structure (p. 69).

In short, Vulliamy and Shepherd stated that music educators may accept the current organization of schooling and make slight changes to the teaching of music – such as the introduction of popular music to general music classes – or they can confront the system that has created the current inequities and attempt to be a force of systemic change. In the nearly three decades that have passed since the authors made their recommendations, the National Standards in music were written in an attempt to raise the status of music education in the school curriculum. As discussed earlier, while the content and structure of the standards *might* have confronted the strong classification and framing of musical



knowledge in schools, such implementation has not occurred. Given the control that has been exerted by postsecondary performance departments over music education, the ‘working within the system’ approach to reform contains, at the very least, significant barriers to meaningful change. More radical reforms strategies are needed is music education is to reform in a manner which is sustainable and meaningful.

For Vulliamy and Shepherd, the inclusion of pop music in the music curriculum was viewed as a “challenge not only [to] dominant musical ideologies but dominant educational ones also” (p. 70), and a means to revealing the implicit curriculum. The authors claimed,

Extending the curriculum in a liberal fashion by allowing some kinds of popular music into the classroom represents no real advance if the music admitted is analysed and performed according to traditional criteria. (p. 74)

Vulliamy and Shepherd recognized the power of the dominant performance paradigm and that the introduction of new genres of music into the music education curriculum was no guarantee that the works would be taught authentically. The implicit curriculum, with its validation of western art music performance knowledge and rejection of the value of the performance traditions of other genres, would create a significant barrier to the authentic teaching of new music in schools. The ability of music educators to include knowledge that had previously been in the null curriculum is affected by the lessons delivered through the implicit curriculum and the underlying code of the explicit curriculum.

The hierarchy of subjects under a collection code resulted in high- and low-status subjects competing for resources. Issues of power and control that came from such a curricular organization paralleled larger societal issues of inequities in the distribution of power and control. Moving to an integrated code is one possible approach to directly confront these inequities, but is such movement possible in the current education policy climate? Two recent initiatives by the music education community illustrate different possible strategies for curricular reform.

First, NAFME posted a position statement on music teacher evaluation<sup>20</sup>, in light of the ongoing revisions to teacher evaluation systems that were prompted by RTTT. The language used by NAFME indicates that the music education community is seeking compliance with current reform efforts, rather than confronting them. Many of the recommendations relate to the use of student performance measures, but the final recommendation was the most pertinent to the findings from this study: “Successful music teacher evaluation... Must limit observation-based teacher evaluations to those conducted by individuals with adequate training in music as well as in evaluation”. Here NAFME is stating its belief that those who are not trained in music cannot understand the work of music teachers. It is precisely this argument that has led to the perception of music being a highly specialized subject area, disconnected from all other subjects. This position by NAFME indicates that the strong classification of music content knowledge is not open to debate and may be considered a ‘working within the system’ approach to

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<sup>20</sup> Accessed at: <http://smte.us/wp-content/uploads/2011/11/NAfME-Teacher-Evaluation-Position-Statement.pdf>, on August 18, 2012.

reform. The risk associated with this strategy is that music education may find itself so isolated that it remains vulnerable as a subject area.

The second initiative was the formation of the College, Career, and Citizenship Readiness Coalition. The group was formed in response to proposals from the Obama administration to collapse federal grant programs across multiple subjects into one competitive initiative. The group called on Congress<sup>21</sup> to encourage competition within content areas, not between them, and to include the member organizations' subject areas in any definitions of college and career readiness. Initially this coalition, comprised of three dozen member organizations, appears to be an effort for a wide range of subjects, including the arts, physical education, foreign languages, and history, to collaborate. Given the narrowing of the curriculum due to NCLB that has been described in this study, such a coalition could be powerful, seek new partnerships, and disrupt the existing power structures that are in place. However, because the recommendations offered by the coalition used terms that encouraged the continued separation of content areas (even if they did unite behind a common interest), it appears more likely that the collection code would be strengthened by this initiative. The motivation for the coalition moves beyond an effort to include the content of all subject areas in definitions of college and career readiness. Instead, the heart of the group's recommendations centers on access to grant funds. Seen in such a light, this is more representative of multiple lower-status content areas joining together in the interest of their individual access to resources than a

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<sup>21</sup> Accessed at: <http://www.ascd.org/public-policy/well-rounded-education.aspx>, on July 5, 2012.

collaborative effort to confront the traditional knowledge boundaries in the overall school curriculum. The Coalition may be a missed opportunity. Unless the language they use changes to directly confront the fundamental curriculum code in schools, the pattern of inequitable distribution of power and control (and, by extension, of resources) is unlikely to change. The desire for individual access to resources may blur the group potential for collaborative curricular reform. Again, this effort appears to be more an example of ‘working within the system’ than ‘working to change the inequities of the existing system’.

The music education community was presented in this study as caught between two competing goals: forging connections with their perceived peers in order to make the music curriculum more responsive and flexible, while concurrently maintaining the uniqueness of music as a specialized area of inquiry. Music educators are building strong barriers at the same time as they are seeking connections outside their social worlds. The metaphors used in teacher education and curriculum theory may further complicate movement to an integrated code, because they assume the strong classification of a collection code. Theoretical work addressing school subjects (especially at the secondary level) has projected an image of adversarial subjects pitted against each other in an ongoing conflict. The images evoked by the authors range from a “struggle” for the curriculum (Kliebard) to school departments that display a “sense of embattlement” and teachers who “prepared for a siege” (Siskin, 1995, p. 38). The metaphors shared by these works tend to portray teachers as (sometimes-unknowing) soldiers in an ongoing war for time and resources. Certainly, given the micro-political environment described by

Goodson and the strong classification of a collection code, this metaphor is not difficult to accept. However, these metaphors work against the possibility of collaboration between teachers and teachers across subjects working as peers. In other words, these metaphors feed the collection code by making differences the expected norm while simultaneously rejecting the possibility of movement toward an integrated code. The prevalent metaphors assume that teachers form ‘factions’, and in this study a complicated image emerged: groups of faculty did align along departmental lines and there was a recurring pattern of miscommunication between groups. However, what was not seen was a motivation that the militaristic metaphor would suggest. In fact, music education faculty – and to a lesser degree, education faculty – expressed a genuine desire for collaboration that would be near impossible if they were primarily concerned with ‘going to battle’ against one another. The dominant metaphors in curriculum theory may unwittingly play a role in strengthening the curriculum code and the inequitable distribution of power and control.

A number of potential areas for future research could follow this study. A similar research design, addressing other low-status subject areas (such as physical education or visual arts) would be useful in determining whether the findings from this study applied to other content areas. In addition, it would be useful to analyze the relative status of content, pedagogy, and pedagogical content knowledge in high-status teacher preparation programs (such as English language arts or mathematics). A similar research design could also be utilized at the secondary level – analyzing the perceptions of teachers of low- and high-status subjects, *about* the curricula of their colleagues, could analyze how

members of subjects with variable power interpret the work, belief, and emphases of others.

In the past, music education researchers have analyzed the perceptions of preservice and novice teachers regarding their preparation (Krueger, 2001; Conway, 2002; Roulston, Legette, and Womack, 2005; and Campbell and Thompson, 2007). In general, those studies assumed that the large-group performance paradigm of music education was preferred. Future studies might problematize this assumption and ask novice teachers to reflect upon how their preparation has instilled habits of mind beyond performance.

Shulman argued that his theory of three categories of teacher knowledge would raise the status of education knowledge by building a scientific base for inquiry in education. However, this study showed that the Shulman-ian organization of music teacher preparation programs reinforced the underlying collection code and the strong classification of content areas. As a result, content knowledge was not translated into pedagogical content knowledge, which did not lead to common agreement of pedagogical principles. The irony is that under an integrated code, common pedagogy would be encouraged, if not required, and could be a more direct path to understanding education knowledge and providing a rationale for its continued study. Bernstein (1975) claimed that under an integrated code,

[Pedagogy] will tend to emphasize ways of knowing rather than states of knowledge... teachers of different contents will enter into social relationships

with each other which will arise not simply out of their leisure time activities but out of a shared co-operative educational task” (p. 83).

Whereas under a collection code, teachers’ subject loyalty was a predominant feature, under an integrated code teachers unite under a common ideal. Bernstein cautioned that an integrated code required significant planning. Specifically:

1. There must be some consensus about the integrating idea if it is to work at all.
  2. The idea must be made very explicit.
  3. The nature of the linkage between the idea and the several contents must be systemically and coherently worked out.
  4. A committee system of staff and pupils has to be set up in order to develop a sensitive control on the whole endeavour.
  5. Of greatest importance, very clear criteria of evaluation must be worked out
- (p. 84).

A shift to an integrated code is more akin to the radical reform approach suggested by Vulliamy and Shepherd.

The study of music teacher preparation offered a unique glance into the intersection of content and pedagogy. This study has illustrated the challenges - some public but mostly private - experienced by faculty members in these programs in reconciling the tensions and contradictions that resulted from the intersection of content and pedagogy, namely: incompatible orientations and values between social groups; assumptions about core definitions of valid knowledge; and patterns of

miscommunication between faculty who viewed themselves as meaningful collaborators and partners. Mindful of Jackson's (1990) advice, the initial goal of this study was to seek out "the ordinary stuff" of music teacher preparation programs and not to "go looking for trouble" (p. 180). In many ways, trouble found me, but the hope is that the results of this study can present opportunities for faculty in music teacher preparation programs to question and critically analyze the ordinary stuff they encounter every day.



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## **Appendix A: Survey Instrument**

For music faculty:

1. Please indicate the Institution of Higher Education where you work.
2. Please list the courses that you teach below.
3. Describe the knowledge, skills, and other traits that exemplify a successful music teacher.
4. How does the School of Music prepare successful music teachers?
5. How do coursework and experiences outside the School of Music contribute to the development of successful music teachers?

For education faculty:

1. Please indicate the Institution of Higher Education where you work.
2. Please list the courses that you teach below.
3. Describe the knowledge, skills, and other traits that exemplify a successful music teacher.
4. How does the School of Education prepare successful music teachers?
5. How do coursework and experiences outside the School of Education contribute to the development of successful music teachers?
6. How do music education students interact with education students from other subject areas? Is there a noticeable difference between the behaviors and skills of music education students compared to others?



## Appendix B: Coding Scheme

### Initial Codes

*Codes listed in italics were later dropped, because the topics either were not mentioned with the frequency that was anticipated when the initial codes were developed, because there was overlap with another code, or because revised codes were added.*

SMM: Subject matter – Music Core

SMME: Subject matter – Music Education

SME : Subject matter – Education

SMO: Subject Matter – Other

MWA: Music – Western art music

MWO: Music – World music

MPOP: Music – Pop music

PERF: Performance emphasis

MTHE: Music – Theory

MHIS: Music – History

MGEN: Music – General/Classroom

COND: Conducting

*COMP: Composing*

MID: Musician identity

TID: Teacher identity

EXCURR: Explicit curriculum

IMCURR: Implicit curriculum

NUCULL: Null curriculum

STANDREQ: Requirements based on National Standards for music

*TECH: Technology*

ADV: Advocacy

*CM: Classroom management*

*BUDG: Budgets*

SPEC-I (SPEC-V): Specialization based on instrumentation (or voice)

PRAC: Practicum – Student teaching

GOME: Goals of music education

COMP-R: Competition for resources

*TCONT: Teacher-centered classroom*

*SCONT: Student-centered classroom*

INTERD: Interdisciplinary classes

CLASS: Classification

FRAM: Framing

*CODE: Code*

COLL: Collaboration

STATEREQ: State program approval requirements

*SUSK: Teaching “survival skills”*

**Codes added after analyses of programs of study and surveys**

CODE-I: Integrated code

CODE-C: Collection code

ISO-S: Isolation of music education students

REFL: Engaging in the act of reflection

SPED: Special education

MULTI: Multicultural education

REQ: Required content

ELEC: Elective content

**Codes added after (or during) analysis of interviews**

CHALL: Challenges to traditional classification, framing or code

MISCOM: Miscommunication between departments or department members

EXT: External organizations (such as NASM, NCATE)

ISO-F: Isolation of music education faculty

## Appendix C: Alignment of Research Question and Data Collection

*Research Question: What are the explicit, implicit, and null curricula for Massachusetts music teacher preparation programs, and what are the explanations for and implications of these selections and distributions?*

	Courses of Study and Course Descriptions	Open-ended Survey	Interviews w/ Music Education Faculty	Interviews w/ Education Faculty	Fieldnotes and Memos
What knowledge, skills, and dispositions comprise the explicit music teacher education curriculum?	<b>X</b>				
What knowledge, skills, and dispositions comprise the implicit music teacher education curriculum?	<b>X</b>	<b>X</b>	<b>X</b>	<b>X</b>	
What knowledge, skills, and dispositions comprise the null (or omitted) music teacher education curriculum?	<b>X</b>	<b>X</b>	<b>X</b>	<b>X</b>	
How permeable or impermeable are the knowledge boundaries of the explicit, implicit, and null curricula?		<b>X</b>	<b>X</b>	<b>X</b>	
What are the responsibilities of faculty in schools of music and education regarding the preparation of prospective teachers?	<b>X</b>	<b>X</b>	<b>X</b>	<b>X</b>	
What conclusions can be drawn about the definitions and distributions of curricular knowledge in music teacher education programs?			<b>X</b>	<b>X</b>	<b>X</b>
What contributions does this study of music teacher education make to general understandings of the determination and distribution of knowledge within the curriculum as a whole?			<b>X</b>	<b>X</b>	<b>X</b>